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Winton J. Baltzell

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THE PUBLISHER OF THE ETUDE WILL SUPPLY ANYTHING IN MUSIC.

The ETUDE

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The Etude

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The world does not yet number the musicians among the people that are to be reckoned with. It rather isolates him, or catalogues him with the itinerant peddler the book agent, the adventurer, the man with no business or profession. Knowing nothing about art and its exactions, it puts the musician down as an idler who gets a living off his native gifts, his tricks, like a prestidigitateur or a ventriloquist. He is not quite admitted to be a serious man.

The musician knows how unjust all this is, and sentimentally chafes under it. He should protest. He should insist upon being counted in with the agencies that have the respect, even the homage, of the community. Because he can do this. If he is doing his proper work, to nobody around him is society more in debt. We mean, of course that the musician is a cultivated man whose gift to society is art. Rightly understood there can be but one higher calling.

So far from any apologetic attitude toward the men of business or of other professions, he should be their whose entire serving notice upon them that they must bring their work up to the standard of his—that their endeavor must be to eliminate the coarseness and deformity of our known nature and install there symmetry and grace and gaiety. And meanwhile he must make it clear beyond dispute that this is his own mission and that to the full measure of his capacity he is fulfilling it.

* * *

The strikes which are noted in so many parts of the country always show that labor is selling for a shorter working day. Some statisticians say that with the present improvements in machinery the great industrial plants which have been recently united in the corporation can supply the needs of this country and also a foreign trade on a working day of six hours.

In estimating the outlook for music as a profession it is reasonable for a young man or woman who is considering the choice to look forward to a much greater cultivation of the art than what exists to-day. As men and women gain even a little release from the strong demands upon their time to earn a living, they will turn to recreation and various means of relaxation. Music is sure to gain a good share of this time and attention. For this reason with others, we look forward, during the next ten years, to a considerable development of the musical interests of the United States.

* * *

I heard a sermonizer recently say: "I know Christians who if they were developed in proportion to the size of their mouths, would be Pauls, Luthers, and Wesleys reincarnated."

And a parallel of that statement may be found in musicians we all know. If some were as great as their talk would indicate. If others were as strong in all directions on their technic, if one were as able in other lines as he is able to criticise his fellows; if another were as much of a musician in his practical abilities as he is in his knowledge of the history and theory of his art; if all these "ifs" were certainties, we would have more all round musicians.

This is a day of specialism, it is true, the successful man of to-day is the specialist. But to be a great specialist there must be laid a wide and deep foundation of knowledge of separate subjects. The nerve-specialist must know the whole anatomy, the architect must know all about building materials. No man can be great and confine himself to one thing.

The student of music should remember that his foundation should be large if his building is to be high. If the base is not wide in proportion to the height, his building will become top-sided or topple over. A broad foundation of general knowledge and musical knowledge and then the tower of specialty.

* * *

It is rather difficult to determine, judging from frequent manifestations, whether an artist enjoys more a favorable criticism of himself or a disparaging one of a colleague. The custom seems to justify the decrying of musicians in general as a supersensitive, jealous and fault finding class, and the accusation is not without some foundation in fact. To read and to hear complimentary allusions to ones self and one's artistic attainments is infinitely sweet; but does it not seem almost equally satisfying to see the real or imaginary short-comings of one's fellow worker perhaps competitor held up for criticism and consensual derision? It is so easy to pick flaws when bent on finding them, and so difficult, as a rule, to satisfy or convince one's professional brethren.

To many of the concert going laity it has become a matter of frequent questioning as to whether the ever age professional musician, attending a recital or concert, obtains any purely esthetic delight whatever so intent is he upon critical analysis and technical fault-finding. This statement may seem overdrawn, but it is nevertheless the fact that such comment has often been heard by the writer from music-loving amateurs.

The habit of laudation of self and the disparagement of one's brethren doubtless pervades all artistic pursuits, but it seems to have, in recent years, manifested itself more conspicuously among musicians.

* * *

Nature gives us a charming parable of the beauty and worth of music in every flower of the spring which comes to the full revelation of its power and beauty. Thus there is first the outer sheath of coarse green leaves. This is the calyx and it serves to protect the tender germ, and the swelling bud but later it curls under and forms only a supporting cup. This is followed by the corolla, which constitutes the crown and glory of the flower the part which reveals the splendor of the color, and attracts the eye. Within this there is the cluster of fructifying stamens and pistils, whose pollen senses the various flowers and plants to continue their life and so enrich the world with their beauty. Last, there is deep within the innermost heart of the flower-cup the liquid honey which is the very secret of its heart. It is the search after this which causes the bee to fertilize the flower.

So with we musicians first, we must have outward support, a livelihood money, titles. So far so good. All right, and worthy; but then there is the glory of praise a little higher and less material. Then, third, there is the vigorous intellectual exercise and communication of ideas whereby music is carried on and on, from mind to mind and from age to age. But fourth, and dearest, there is the heart of innermost secret of delight and joy, the ineffable part of what music has to give. These are the calyx the corolla, the stamens, and pistils, and the nectar of the flower of music.

* * *

It is a gratifying thing to notice that American compositions are coming more and more into vogue, in this country at least. Even in the summer park band concerts in our large cities a glance of the program shows us that half the compositions are by American composers. Thirty years ago a great English *litterateur* sneeringly remarked "Who reads an American book?" Twenty years ago the same remark could have been applied to American music. "Who plays an American composition?" Our great authors and historians have made the first rumble untrue, and our composers are now making the second untrue. American compositions are fight in character as yet, but many of them possess genuine merit and have won their way all over the world. A comparatively few years ago an opera by an American composer was an unheard of thing but now New York Chicago and Boston bring out a score or more every year and many of them succeed, too, and not a few have been received with success on the other side of the water.

* * *

One of the commonest mistakes made by young musicians and music students is in not obtaining a suffi

cient education in music before they start out on the busy sea of professional life. A young man or young lady shows marked talent for music, and takes a certain number of lessons in vocal or instrumental music. Making rapid progress, they soon begin to appear in public, and are much praised by their friends. By and by on their musical wings spread they begin to pick up a little money here and there for their musical work. Next, owing to the fact that our musical public seems to be thoroughly convinced that anyone who can play or sing in public is competent to teach, our budding musician is offered a few pupils. Flattered by this tribute to his growing fame, and not being averse to earning the fees for the teaching, he promptly accepts the pupils at the best price he can get for his lessons. First thing he knows he has drifted into the profession of music-teaching, without being half prepared for it.

It may be years before he realizes the mistake he has made in not preparing himself thoroughly for his life-work. The world is full of these music teachers who had only the ghost of an education in music in early life, and who go through life making a wretched living and unable to rise above mediocrity. With anything like a large class of pupils and possibly a small church or orchestra position, a teacher finds it practically impossible to find the time to obtain a higher education for himself at the same time. The teacher who tries to do both will infallibly break down and become a nervous wreck.

The student who finds himself drifting into the profession should pause at the threshold and ask himself whether he feels qualified to enter the profession, with all its trials and hard work, and whether he loves it sufficiently to make it his life-work. If he honestly believes he does, he should then shut his ears to the voice of the tempter who promises immediate pecuniary results, which will be obtained at the cost of neglecting his early education. He should try to master his specialty perfectly, whether it be the voice or an instrument, and at the same time to become familiar with harmony, composition, theory, and all the other branches which go to make up the equipment of a thorough musician. This education should be obtained in youth, when the student has his full time and strength to give to his studies, and not tired with hours of teaching.

Of course, where the student has not the means to obtain a thorough musical education, he is obliged to help out in some way by teaching or playing, but he should submit patiently to all privations not actually detrimental to his health in order to leave as much of his time and strength for his studies as possible.

MUSIC TEACHERS NATIONAL ASSOCIATION.

THE twenty-third convention of the Association met at Put-in Bay Island, Lake Erie, July 2-5, and certainly no more delightful place could have been chosen for the meeting. All the sessions and concerts were held in the Hotel Victory, thus largely promoting the social side of the gathering. There were over three hundred members in attendance, with delegates from a number of the State Associations and music schools of the country.

One feature of the meeting was noticeable in contrast with preceding conventions. The development of the educational and the abandonment of the festival idea, which was so prominent in the meetings at New York and elsewhere. It is, in a measure, a turning back to the idea of the men who organized the Association some twenty-five years ago, and, though it fell into desuetude at various periods, we are glad to note that its real and enduring strength is beginning to reassert itself, and the work of the Association placed more upon a professional and less upon an entertainment basis. The coming year will be the crucial one in the history of the Association, in that it will be the one to test the value of the educational work which has been planned and set in operation.

Tuesday, July 2d, was given up to the meetings of the Council and Senate and routine business.

EDUCATIONAL FEATURES.

The real work of the convention began Wednesday morning with the opening of the Round Table discussions of subjects connected with Piano, Singing, Public-School Music, and Harmony.

The essayists and leaders in the discussions of the piano department were Oliver Willard Pierce, Indianapolis; G W Bryant, Durham, N C; T L. Rickaby, Taylorville, Ill.; N J Corey, Detroit; Miss Kate S. Chittenden, New York; and J H Hahn, Detroit.

Interesting contributions to the discussions in the voice department were made by F W Wodell, Boston; Perley Dunn Aldrich, Rochester, N. Y.; W L. Blumenschein, Dayton, O.; F W Root, Chicago; Charles Davis Carter, Pittsburgh.

The principal papers in the harmony discussion were by F L. York, Detroit; H C Macdougall, Wellesley College; J H Rogers and Wilson G Smith, of Cleveland.

In the public-school discussion the leaders were N Coe Stewart, Cleveland; Mrs. Emma Thomas, Detroit; A J Gantvoort, Cincinnati; Miss Julia E. Crane, Potsdam, N Y.

One of the most valuable papers ever read before the Association was the one by Prof Waldo S. Pratt, of the Hartford Theological Seminary, on "Music Education, Extensive and Intensive."

CONCERTS.

Wednesday afternoon was given up to a recital by Mr William H. Sherwood and Mr Sol Marcosson, violinist, of Cleveland. Wednesday evening the recital was by George Hamlin, tenor, and Sidney Biden, baritone, of Chicago. This was followed by a reception in the hotel parlors.

Thursday forenoon there was a recital by Messrs. Philip Werthner and George Schneider, Cincinnati; E. R. Kroeger, St. Louis, pianists; James Moore, Detroit, tenor, and Sol Marcosson, violinist. Thursday afternoon a recital was given by Alberta Jonas, Detroit, pianist, assisted by Mrs. C H Clements, Detroit, soprano.

The Thursday evening concert was given by Arthur Foote, Boston, pianist; William Yunck, Detroit, violinist; and Fletcher Norton, Detroit, baritone.

Friday morning Mr Allen Spencer, Chicago, Mrs. Lillian Apel Emery, Detroit, pianists, and Miss Alice Cowper, Flint, Mich., soprano, gave a recital.

These various concerts and recitals furnished musical entertainment without the heavy pressure of the long concerts according to the festival idea.

The members had an enjoyable time socially. In addition to the reception mentioned before, on Friday evening they were treated to a steam-boat trip among the islands in the group. The various other recreation facilities were availed of.

The following officers were elected for the ensuing year: President, A. L. Manchester, Boston; vice-president, F A. Parker, Madison, Wis.; secretary, F L. York, Detroit; treasurer, F A. Fowler, New Haven, Conn.; Educational Committee, A A. Stanley, Waldo S. Pratt, C. D. Boyle, N J Corey, Arthur Foote, A. J Gantvoort.

The next meeting will be held in July, 1902, at Put-in Bay.

Now that the meeting is over it is fair to say that during the period before the next convention assembles there is a large field for individual work on the part of members and organized effort in the various state associations. There should be no clashing of interests; there need be none. The state bodies have a field peculiarly their own, the development and conservation of state and local interests. The National Association should look after the wider, the broader questions which are concerned with an uplift in the condition of the musician and of music in every way possible. The medical profession has societies which do this kind of work; why cannot musicians hand in hand, shoulder to shoulder, work for the good of the art and the profession?

NEW PUBLICATIONS

TEN SINGING LESSONS. By MATHILDE MARCHESI. Harper and Brothers. $1.50.

A book on singing by Madame Marchesi, who has long been noted as one of the famous teachers of the world, will have great interest for all those who are interested in the subject. The material of the book is cast in the form of lessons, which is perhaps an advantage since it brings out more of the personality of the great teacher.

It is very common in these days to make books, and books on singing are not scarce, though comparatively few of the number are by acknowledged masters of the art of teaching. For this reason we are glad to have an authorized statement of the concepts and principles of the Marchesi method, with a preface by Madame Marchesi's most distinguished pupil, Madame Melba, and an introduction by Mr. W J Henderson, the eminent New York critic, as to the value of the work.

It may be added that these lessons are not solely didactic, but in part discussions of errors in voice training and production, suggestions for preparing concert work, and general musical culture. We commend the book to all of our vocalist readers.

HIGHWAYS AND BYWAYS OF MUSIC. By H. A. CLARKE, Mus. Doc. Silver, Burdett & Co. Seventy-five cents.

Dr Clarke's former work, "Music and the Other Arts," was reviewed in these columns about a year ago, and referred to more than once in various [illegible]. This new work is a set of essays on slightly different lines, but just as interesting as the others, and more historical than those. We quote some of the chapter headings: "Some Musical Myths," "Some Fr[illegible] Growth of Music," "Literary Men and Music," "Curiosities of Musical History," "Modern [illegible] in Music." These topics will show the value of the book to the musician, teacher, student, and amateur. No one can read the work without gaining a better idea of the rank of music as an art and as an intellectual pursuit as well as being greatly interested. We hope our readers will all know and value this book.

SISTER TERESA. By GEORGE MOORE. J. B. Lippincott Company. $1.50.

Some years ago the musical world was talking of a book by this well-known author, one of the foremost of English novelists at the present day, "Evelyn Innes," a story of the making of a great singer in the art life of London and Paris. Those who read that work will be glad to know of a sequel in "Sister Teresa." Mr Moore said in a recent interview that when he was writing the "Evelyn Innes" he accumulated a great amount of material far too much for a single volume. Therefore he brought the volume to a conclusion when "Evelyn" went into a convent. The sequel takes up the story and carries it on from that point.

The work is a remarkable piece of fiction and carries the reader into the currents of modern musical life. Wagner's music and the art-spirit of modern music are a part of the work. The clash of opposing emotions and tendencies in the singer's character, which make her go from one extreme to another, brings about a number of dramatic situations, and keeps the reader on a tension until the end is reached. The work is a powerful one, and will doubtless call forth conflicting opinions. It must not be forgotten that the author belongs to the modern school of realists.

MUSICAL ITEMS

SIR ALEXANDER MACKENZIE is writing an opera based on Dickens's "Cricket on the Hearth."

IT is reported that Josef Hofmann has invented an engine which will be placed on the market by a London company.

A WRITER in an exchange says that the Turks like melody and are devoted to flutes, of which they have seven different kinds.

A MUSICAL festival is to be held at Salzburg, Mozart's birthplace, August 5th-9th. Two performances of "Don Juan" are promised.

A FESTIVAL of chamber music at Bonn, Germany, netted a profit of $6000, which goes to support the Beethoven Museum in that city.

THE Oakland, Cal., Free Public Library has added to its music department selections from a number of the classic and modern composers.

AMONG the streets of Paris are a number named after musicians: Gounod, Cimarosa, Cherubini, Berlioz, Verdi, and Ambroise Thomas.

CHARLES F ALBERT, a noted violin maker of Philadelphia, died July 1st. He was a German by birth, but came to this country when a boy.

BILL NYE was asked to write in an album belonging to George W Childs. This is what he wrote: "Wagner's music is not so bad as it sounds."

IT has been announced that Mr Ira D. Sankey will establish a school for gospel singers in New York City. He has mapped out a regular course of instruction.

THE late Sir John Stainer had a wonderful memory. At a performance of the "Messiah" the special organ score was lacking, but he played it through from memory.

THE monument to Sir Arthur Sullivan, to be placed in St. Paul's Cathedral, London, is to be commenced at once. The fund for the endowment of the Sullivan Scholarship is growing.

THE New York Manuscript Society, which was announced some time ago as likely to be dissolved, will be reorganized, and concerts and recitals, less ambitious, but [illegible], will be given.

AN orchestra under Walter Damrosch has been giving concerts at Willow Grove, near Philadelphia, a popular summer park. The symphony and Wagner concerts were much appreciated.

A NEW YORK paper says that Henry W. Savage will begin a season of grand opera in English in that city September 16th. Two operas will be given each week, and popular prices will prevail.

HERBERT L. BROWN, "the man with the musical heart," died recently. His heart was four times its normal size, and a disease of the glands caused pulsations that seemed to have a musical quality.

THERE will be a season of opera in New Orleans next year under the direction of a committee of fine citizens and stockholders. A representative has been sent to Europe to engage artists. The last local season was a prosperous one.

A YOUTHFUL Italian composer by the name of Fano has made a success in Italy with an opera of which the hero is J. S. Bach's favorite son, Friedemann, a man of great genius as a musician, but lacking in the steadfastness of character of his father.

AN English provincial paper in reporting a concert spoke of a "warbling trio for soprano, tenor, and bass, descriptive of pastoral verdure, a beautiful arrangement of sound, diminishing and increasing in tone, the voices associating charmingly."

PROF. JOHN FISKE, historian and philosopher, who died recently, was a great lover of music. He played the piano very well, and sang Schubert, Schumann, and Brahms. He wrote a biography of Schubert for "Famous Composers and Their Works."

THE twelfth annual festival of the New Hampshire Music Teachers' Association was held at The Weirs, July 29th to August 2d. The chorus, under the direction of Professor Blaisdell, numbered 250. "The Messiah" was the principal choral work given.

CORNELIUS GURLITT, a well-known composer, died at Altona, Germany, June 17th, aged 81. He lived a quiet life teaching and composing, devoting himself in this latter branch principally to educational pianoforte works. His "Album Leaves for the Young" is widely known.

MR. CHARLES K. SALAMAN, who died lately in London at the age of 87, was a personal friend of Mendelssohn, Moscheles, Schubert, Chopin, Meyerbeer, and Spohr. He had also met and conversed with Mozart's widow. He was the founder of the Royal Society of Musicians.

MR. ALBERT CHEVALIER, the well-known English character vocalist who made such a hit some years ago with his London coster songs, is writing an autobiography. Mr Chevalier was trained for the church, which he left for the dramatic stage, afterward giving his own entertainments.

"COURT and alley" open-air concerts are very popular in London. The plan includes a quiet open space in a crowded neighborhood, a small platform, a few singers, and a piano. Sometimes a magic lantern or marionettes are used. The expenses are borne by a number of charitable persons.

THE delegates of a number of unions of musicians throughout the United States have decided to ask Congress to pass a law classifying foreign musicians as laborers, and not as artists. They are aiming at the importation under contract of foreign musicians for orchestras and other desirable positions.

IN that part of the U. S. Government building at the Pan-American Exposition devoted to the Philippine Islands is a collection of native musical instruments—flutes, horns, and other band instruments—all made of bamboo. Some of the flutes are six inches in diameter and between four and five feet long.

A TRADE paper announces that some piano-makers are about to introduce what is called the French, or dead, finish for pianos, instead of the high polish now in use. There is no reason why this should not be done. This finish is used in fine furniture, and is generally considered preferable to varnish finish.

EMIL PAUR will make a tour of the cities of the West, Southwest, and Northwest next season with his symphony orchestra. This will give a splendid opportunity for schools and small cities to join hands in undertaking the expense of a concert. The results to the musical interests of the communities will justify the labor.

A VALUABLE Guarnerius violin was recently purchased by a Pittsburgh collector. The new owner has offered to lend it to Mr Luigi von Kunits, concertmeister of the Pittsburgh Orchestra, for solo work. The price paid for it is not stated, but Victor Flechter, the New York dealer in old instruments, placed a value of $9000 on it.

ALFREDO PIATTI, distinguished composer and cellist, died at Bergamo, Italy, July 19th. Mr Piatti was born at Bergamo in 1822, and began playing in an orchestra at the age of seven. When he was fifteen he made his first appearance as a soloist. In 1844 he went to England to live and gained a great reputation, both as player and as teacher.

MR. FREDERIC E. WEATHERLY, the noted song-writer who furnished the texts for many popular songs, recently gave a lecture in London in which he said that the main point is to have a simple story, the subject complete in itself, with an opening line that attracts interest and explains itself. It should always have a paramount sentiment.

FRANKFORT-ON-THE-MAIN, Germany, a city of about 280,000 population, has the following record for the musical season of 1900-1901: Thirty-six grand symphonic concerts, one hundred and ten smaller orchestral concerts, six oratorios, and twenty-eight chamber-music concerts, without counting the opera and a great number of artists' and popular concerts.

A MAN of interest to contemporary music died a short time since in Vienna, Gottfried Preyer, the last survivor of the friends of Schubert and one of the last of those who saw Beethoven. He was ninety-four years of age at the time of his death, and he attributed his long lease of life to the fact that he was a vegetarian and a teetotaler. It was at Preyer's suggestion that Schubert took some lessons in counterpoint from Sechter.

MR. H. J. SAYLER, of Philadelphia, submitted to an extraordinary surgical operation in order to reduce the width of the tips of the fingers of his left hand, which were too wide to make perfect intonation of the semitones in violin playing. A diamond-shaped piece was cut out of the finger near the tip and the flesh drawn together by stitches. He expects to go to Germany for a three years' course of study when the wounds are healed.

THE New York State Music Teachers' Association Meeting was held at Glens Falls, New York, June 24th-28th. Papers were read by Amy Fay, Otis B. Boise, Albert Gerard Thiers, H. W. Greene, Madame von Klenner, Carl G. Schmidt, F H. Shepard, and A. J. Goodrich. The various recitals and concerts were thoroughly successful. The officers for the coming year are: President, Louis Arthur Russell; secretary, F W Riesberg; treasurer, J. K. Hills; Program Committee, H W Greene, Carl G. Schmidt, Abram Lansing.

THE editor of an English religious paper invited the readers of his journal to name the five hundred most popular hymns. The number of complete replies is not given, but the first eight on the list are: "All Hail the Power of Jesus' Name," "Jesus, Lover of my Soul," "O for a Thousand Tongues to Sing," "Rock of Ages," "Holy, Holy, Lord God Almighty," "Abide with Me," "Nearer, my God, to Thee," and "Sun of my Soul." "The Voice that Breathed o'er Eden" (the marriage hymn) was a favorite with many of the women contributors.

IN an introduction to a score of Berlioz's "Symphonie Fantastique" there is a sentence which contains the following, translated literally from the German edition: "And where could there be anything more thrilling than the introductory *Adagio* of the same symphony, this movement woven, as it were, out of glowing tears and breathing sighs?" An English translator confused the word *Satz* (movement) with *Salz* (salt), with the following result: ". . . the *Adagio* of the same symphony, this salt, condensed, as it were, from burning tears and despondent sighs?"

THE Professional League of St. Paul, Minn., sent out a call for a meeting of musicians last month for the purpose of organizing a State Music Teachers' Association. The meeting was held June 27th. A constitution was adopted and the following officers elected: President, C. A. Marshall, Minneapolis; First Vice-President, Charles A. Fisher, St. Paul; Secretary-Treasurer, Miss Jennie Pinch, St. Paul; Auditor, W. A. Wheaton, St. Paul; Program Committee, Gerard Tonning, Duluth; Emil Ober-Hoffer, Minneapolis; and Carl Hellmuser, St. Paul. The first annual meeting will be held in St. Paul, in May or June, 1902.

AN exchange quotes the opinions of several eminent musicians as to what they consider the greatest musical composition. Jean de Reszke gives the palm to Wagner's prelude to "Parsifal"; Sir Alexander Mackenzie says that Wagner and Beethoven appeal to him with equal force, and votes for the "Ninth Symphony" and "Die Meistersinger"; Sir Walter Parratt wavers between Beethoven's "C-minor Symphony," Bach's "B-minor Mass," and one of Palestrina's compositions. Madame Albani and other singers consider Handel's aria, "I Know that my Redeemer Liveth," the most expressive, melodious, and spiritual of musical compositions.

THOUGHTS SUGGESTIONS ADVICE

Practical Points by Practical Teachers

PUPILS' RECITALS.

MADAME A. PUPIN.

Many people have been heard to exclaim "Deliver me from pupils' recitals!" What are the objectionable features of pupils' recitals? If these could be enumerated and eliminated such recitals might be turned into a delight. Some years ago a gentleman whose name is well known to the musical world, criticised a pupils' recital which I gave in a large hall. The criticism made me think. I resolved to remodel my ideas and give recitals that people would be pleased to attend, and I succeeded.

First, I began on time. The program was not too long. It was timed to begin at a certain hour and to end at a certain hour, and I seldom lost over two minutes. The pieces were short, two, three, or four minutes in length, none were allowed to be over five minutes in length, if they were, a portion was cut out. No sonatas were given entire, and no part of a movement was repeated. No encores were allowed, and the waits between the pieces never exceeded two minutes.

Listen to the comments on these recitals. "You always stop just as we would like to hear a little more," to which I replied, "That is just the right time to stop." "The musicale was delightful, the pieces were short and there were no tedious waits between; our interest was held to the end." "It is so nice to know exactly when these recitals will end, so that we do not have to worry for fear we will miss our train or the last car."

One effect of beginning on time was to bring people to the recitals before the opening of the first number on the program, and in a very little while prompt attendance was secured.

If you invite people to hear a number of pupils of different grades play, do not give them people what they do not like, and they do not like long pieces, long programs, delay in beginning, waits between pieces and the concert spun out to an unnecessarily late hour by encores or delays of any kind.

Monthly recitals might be one hour in length or, at the most, an hour and a half. Commencement recitals should never exceed two hours. If the teacher will make out a time-schedule of the program, and follow it exactly, he will be surprised to find how much more pleasure such a concert gives to the audience than a concert not orderly arranged.

THE RELATION OF TECHNIC AND EFFECT.

PRESTON WARE OREM.

Every piece of music is a series of effects, carefully planned and systematically arranged by the composer, and written out in such a manner as to convey to the executant, as nearly as possible, the exact manner of its rendition.

The greater the artist, the more generously is he equipped with the means of properly rendering these effects. The most difficult proposition involved, however, is the discriminating choice of the usual means to be used to produce any indicated effect. A properly classified series of touches constitute the box of colors of the musical artist, and in these days of consummate technicians it is frequently this same careful discrimination as to the means to be used which marks the superiority of one player above his fellows.

Too much attention cannot be paid to the study and classification of touches and all dynamic effects, since the interpretation of many of the most charming passages depends more upon the artistic intuition of the performer than upon any absolutely mandatory indication of the printed page.

In this connection the importance of synthetic analysis cannot be too strongly impressed upon all artist pupils, since, in the striving after mere technical mastery, the inner meaning of the composer is frequently entirely lost sight of. This is particularly the case in music of polyphonic character.

ARTISTIC PLAYING OF SIMPLE PIECES.

ROBERT BRAINE.

I often tell my pupils that the masterpieces of music are like a heap of gold lying in the desert, free for all comers to help themselves according to their strength, and carry off as much as they can muster. The giant can carry off a giant's share and the dwarf but a few fragments. Nothing is more astonishing to pupils than to hear great artists play at their concerts compositions which they themselves have drummed over until they imagine they have reduced them to perfection. The genius of the artist brings, from the self-same notes which the pupil fondly imagines he has mastered, new effects and glories which he never dreamed of, and by the magic of a lovely tone throws a halo around the composition which seems little short of miraculous. A really great artist will take a little threadbare melody, which to the student seems to have nothing in it at all, and will make it positively glow with beauty.

The effect of any composition, although quite easy from a technical point of view, when played with accuracy, intelligence and feeling, is really remarkable. It is not what we play, but how. I was quite struck by an incident which took place in my studio the other day. One of my pupils who has mastered some quite difficult music told me during her lesson that she had recently attended a recital by quite a noted pianist, who among other things, had played a little composition for an encore which is really quite easy. My pupil asked me if the piece would be too difficult for her. I was quite amused, for the piece in question was several grades easier than the pupil had been in the habit of playing. The point was that the pupil had been so impressed by the taste, feeling, and imagination with which the piece had been played that she had got the idea that it must be very difficult because of its effect on herself and the audience. There are usually a great many ignorant people in an audience, but, rest assured, although they may not be able to tell that a piece is being played in a ridiculously weak, inaccurate manner, yet they will at once recognise the master hand of a true musician, because he speaks to their minds with intelligence and to their hearts with feeling.

HAVE A METRONOME.

CARO W. GRIMM.

A music room without a metronome is not fully equipped. Suppose a composer indicated by metronome marks the speed of his piece, how are you to know beyond a doubt the exact tempo of it without consulting the metronome? Then the metronome is such an excellent instrument to be used in time-correction. There may be a difficult place in your piece, the notes and fingering consume your entire attention, and, before you are aware of it, you are playing that particular place out of time. Your teacher will tell you your failing, but you could have found it out before the lesson if you would have tried it with the metronome.

To play strictly in time like a machine is difficult and unnatural. In a spirited performance there will be a gentle swaying of time induced by the various climaxes of the music, but the current of feeling for regularity must underlie it all. With some players this feeling for time is very weak. Then the metronome can be made to help to overcome this defect. A bitter medicine to take, to be sure, but the only cure. A pupil who is lacking in time should be made to beat the time with the metronome ticking. The speed can be made to vary in order to strengthen the perception of longer and shorter time-units. The pupil should count by numbers two-, four- and three-part measures. The beat may be made to mark the heavy beats. Scales and arpeggios should be practiced in groups of tones of twos, threes, fours and sixes. Then easier studies and pieces should be practiced with the metronome. Always keep up with the tick of the machine. Gradually increase the speed. Finally you will learn to play in good time without the metronome. Only he who has a perfect feeling for correct time will attain that mastery and freedom necessary to true musical expression. Time is the backbone of music.

KNOWING THE KEYBOARD.

PERLEE V. JERVIS.

Many of us practice the piano for years, yet rarely get to know the keyboard as a blind player does, or as a good organist knows his pedal keyboard. Practice in finding one's way on the keyboard without looking at the hands conduces wonderfully to fluency, accuracy, and ease in playing, and should form part of the pupil's daily study. It is better to commence with the smaller intervals at first. Take the first and second fingers and play the following series of notes: C-D, C-E, C-F, then D-E, D-F, D-G, and so on through the octave starting from every tone of the scale in turn; play this exercise with every combination of fingers and in all keys with the eyes closed. The student or teacher can easily elaborate this simple exercise by adding all sorts of skips and progressions, and this practice should be continued till the pupil knows the keyboard thoroughly.

CULTURE-READING.

J. S. VAN CLEVE.

The other day one of the most eminent writers upon music in the country said to me rather cynically: "The majority of the public of music-students and music-teachers do not read anything, not even of their art, unless it is directly pedagogical." This set me thinking. My own work has been from boyhood quite as much in the field of pure literature as in that of music, and therefore my own personal experience has no bearing upon the matter. Therefore I began to cast about in my mind to ascertain if my own experience and observation corroborated this dictum. While I think it a little too sweeping, I am reluctantly compelled to admit its truthfulness.

What with the rush to attain technical skill and then to attract business, and then to keep up with the stream of new publications we do seem to get very little time for any real culture-reading. Yet I firmly believe that it may be managed. It is positively mental suicide for one so to plunge and drown himself in piano or singing or violin or organ as to have no time to be a broad, balanced, happy, harmonious human being. As a practical experiment take this rule:

Give to practice and teaching, both or either, as the case may be, eight hours of the twenty-four; then positively stop. For physical training—such as light calisthenics, walking, rowing, cycling, horseback riding and the like—take from one to two hours daily and never mind the weather any more than did the poet Wordsworth and his sister Dorothy.

Now for studies of a strictly literary or general character, three hours. This may be languages, or a bit of science, or art; but above all things should be directed to the best poets and novelists. Whatever you do, take not the precious hours to keep up with the fad-literature, especially the growths of ephemeral fiction. This prohibition does not mean that such things have not value, but that they take too much of your scant time. Learn, above all things, to love and to read poetry. All the great musicians—Schumann, Schubert, Beethoven, Mendelssohn, Brahms, Wagner, Chopin, in a word, all of them—loved the poets of their own lands, and many of them knew the poets of other lands. Use a little of your time to keep up with the news and general literature of your own art music, and whatever you do strive to take away a little of this stigma which attaches to us as narrow and petty. We need not be so unless we will.

Children's Page

CONDUCTED BY

THOMAS TAPPER

"Teach a child to sing thoughtfully the great hymns and you have given him an anchor that will often hold when everything else fails to keep him off the rocks." *The Congregationalist.*

* * *

QUESTIONS FOR CHILDREN ABOUT CHILDREN

1. Who was the boy that crept down stairs to copy music in the moonlight, and why did he do it?

2. Who so astonished the citizens of Naples by his playing that they declared his ring to be enchanted?

3. What boy could picture his companions by his playing on the piano?

4. What composer never lived at home after he was six years of age?

5. What composer when a boy was refused admission to the conservatory in Milan on account of a lack of talent?

6. What noted singer, the daughter of a Swedish peasant, won fame and riches by her remarkable voice?

7. What composer (whose parents went to Russia when he was very young) was the son of a pencil manufacturer?

8. What Italian opera composer ran away when a boy from the home of his uncle who was training him in religion, to another relative who procured music lessons for him?

9. Who persisted in chasing his father's coach? What was the consequence?

10. Who was the blacksmith that loved to play the horn, and gave his little boy a violin on which he learned to play alone and in time became known as the "father of modern violin playing"?

* * *

A SUGGESTION TO THE TEACHER

"It would require," Schumann once wrote, "a hundred life-times merely to become acquainted with the good music in existence."

It is the same with reading good books. Did a person do absolutely nothing else, he could not begin in a life-time to get acquainted with all the good books there are. He could read many, to be sure; just as one may in a life-time play over no end of music. And many spend their few precious music-hours in no better manner than this. It is so easy to do a thing in a half-hearted way! But becoming acquainted with music and books is quite another matter. It means to stop awhile and think about what they have to say. And the stopping to think teaches one so much while the heedless going on teaches so little that we have to confess it takes a hundred life-times and accept the little we can get in this, thankful even for that and willing to wait.

Really it is the little we choose to select that marks us as we grow older. The impulses we receive as children decide what we shall go in quest of when we become men and women.

The writings of great men and of great women teem with evidence that they have sought a little of the great elements in life and made that little their own. They have chosen to live by doing a few activities remarkably well by knowing a few books intimately, a few pictures, a few poems, a little of the best chosen music and lived with until it has become in truth a part of the very nature of the person.

We must teach children remembering this. They need not—in fact, are not—to know all the music there is. They are to make a little of it their own, and that little must be lofty music. It will abide with them during life and be a solace.

Further, the intimate acquaintance one has with some good music, as with a few good books results in establishing a standard within that is an insurance against the unworthy. This sense for the best is better indeed than knowledge of any special subject, because one may, with it, explore a subject and be assured of finding all that is great and beautiful in it. Those people worship what is unworthy who have not this sense for the true products of art.

The teacher's aim, then, with children, must always be to establish an inner sense and to cultivate power. It is not upon the music a child knows that his future culture development depends, but upon how he knows it, and particularly upon how he begins to know it.

* * *

MUSICAL ANIMALS AND INSECTS

In the June Children's Page we read about musical mice. Since then another instance has come to notice. The case is not unlike that above referred to, but in this the little music-lovers came into the music-room, by way of the fire-place, only when some one played certain compositions by Wagner. If a number of pieces were played at a sitting and these two or three pieces by Wagner were omitted, the mice would not come forth. But the moment their favorite compositions were played out they ran in their swift, noiseless way, highly delighted, and not afraid. As the last chord died away they scampered unless they were immediately favored with another composition by their favorite composer.

And still another instance comes by way of an artist, a painter who liked occasionally to play the horn. A favorite dog that was always about the studio would immediately approach his master, place his head in the player's lap and howl. The probability is that he was distressed.

Writers tell us that in Japan there is a large traffic in musical insects amounting to thousands of dollars annually. The insects are bought, confined at home, and listened to as we listen to the birds we cage. They have names of poetic order—the bell insect, the autumn wind, the bridle-bit insect and many others. These names no less than the fact that people are fond of such tiny singers, show a love for insect life that is in itself charming.

* * *

A FAMOUS VIOLINIST

The appearance of at least two young performers upon the violin, both of whom have been called the "modern Paganini," makes us wonder if the "wizard" were really as wonderful as he is said to have been or if players to-day equal him in power. Nicolo Paganini was born in 1782 and died in 1840. The readers of the Children's Page may spend some minutes profitably by discovering what musicians were living in those years.

Like Haydn's father, the father of Paganini loved music. He was a tradesman of little means, knew something of music, and as he watched his little boy he thought he detected talent for the art in him. And he began to teach him, not the violin but the mandolin and guitar. Later he took up the violin and his progress soon warranted that he be placed under a teacher. His progress was rapid, and he soon began to play at concerts. In his early teens he became a pupil of Alessandro Rolla, of Parma, with whom he remained but a short time. His next teacher was Ghiretti, with whom he remained for a considerable time. His father, however, kept strict supervision of his study, and saw to it that he practiced and gained the benefit of the instruction provided him. It was probably a more kindly supervision than Beethoven received from his father, but the future violinist wearied of it, and to be free he one day ran away from home. He was then about sixteen years old. He had gone to the town of Lucca to play at a concert, and instead of returning home he set out on his wanderings. He fell in with companions of a low order and at Leghorn he was compelled to part with his violin in order to pay his debts.

But the young player must have shown unusual talent in his early years, for shortly after surrendering his violin a gentleman presented him with a genuine Joseph Guarnerius, on which he played for the rest of his life, regarding it his favorite instrument. It is now preserved at Genoa, Paganini's birth place.

For six years this odd child of genius wandered about, returning to Genoa when he was twenty-two years of age. He was wiser, knew the value of industry, and studied earnestly for a year. Then he began the concert-tours which to the time of his death made his name known all over Europe. Many honors were bestowed upon him.

Once at a concert one of his violin-strings snapped, and he continued his solo on the three others. He played with great effect on the G string alone, and in certain solos produced effects hitherto unknown by tuning the strings higher than their normal pitch. As the people of Naples once attributed a pianist's skill to the influence of a ring he wore, so in Paganini's case his unusual power as a violinist was attributed to magic.

No doubt his performances were startling. Though he had several teachers he did not remain with any one of them very long. Hence he was to a great degree, self-taught. He was already a master when he began to study the works of others. He could produce a beautiful tone, play double stops (unheard before he introduced them), make the pizzicato with either hand, and—it is said—he could alter the tuning of his violin while playing it.

Some of Paganini's compositions have been arranged for piano by Schumann (who heard him play), by Liszt, and by Brahms.

* * *

CORNELIUS GURLITT

Very few readers of the Children's Page have not heard of the name Cornelius Gurlitt. A short time ago his death was announced in Berlin, Germany. Few composers have so devoted themselves to writing music for children as he did. Everything he composed bore the mark of love for the task, which is the sign we learn to look for, as we grow older. It tells us whether the worker be true to his task or not.

In the next Children's Page we shall have Gurlitt's picture. He was one of a few men whose music is the true property of child life. And there are not many such men. Gurlitt, Reinecke, and von Wilm are among the best composers of children's music.

Gurlitt was born at Altona, near Hamburg, in Germany, in 1820. His works are not all instructive pieces for children. He has written sonatas, quartets, operettas and a grand opera. He was an organist, and at one time music director in the army.

Of the others above mentioned Reinecke is still living. He, too, was born at Altona. His "Fifty Children's Songs" forms one of the most charming books of music for children that has ever been written.

Nikolai von Wilm was born in 1834 at Riga. He taught piano at a school in St. Petersburg; afterward he lived in Dresden and in Wiesbaden. He has written very many works for young pianists, even for the first grade, always interesting in harmony, melody and rhythm.

To play understandingly the works of any one of these three seems to become acquainted with refined thought as it is expressed in music.

THE IRRITABILITY OF THE MUSIC TEACHER.

BY J. S. VAN CLEVE.

When a new professor of the art and science of music is engaged at a school or when a new teacher begins to secure students in a city no question is asked more frequently of his pupils than this: "Is he cross?" Simple and even commonplace as this query is, there is a whole volume wrapped up in it. What is a cross music teacher, forsooth? How many kinds of crossness are there? How many stages and degrees of incipient or inveterate crossness are there? What is good and wise? What the reverse? All these are germane to the topic, and all are of real moment.

The object of teaching the art of music at all is to develop performers and connoisseurs, and to enlarge thereby the happiness of mankind. For the purposes of clearness, but certainly not with any idea of exhausting the possible species of characters in the professions, we may say that in all, in the ministry, in medicine, in law, and in public-school teaching men and women group themselves into three classes. First, those who are excessively irritable, vain, and vindictive. Second, those who have normal self-control, and hold all their work in obedience to a high ideal of conduct, of the rights of others, and of the possible good to accrue from their activities. Third, those who are either too timid, too weak, too vacillating or too sympathetic to show a reasonable degree of sternness and authority. With the above set of ideas in one's mind it would be easy to split up the octave of possible characters out thus, into tonic, dominant, and octave, but into at least twelve semitones of distinction.

There was a time, about a third of a century ago, when there were scarcely any men in all the country teaching music, except foreign-born men. Germans, Italians, Frenchmen, or, possibly now and then, an Englishman. These were not all equally irascible, but they one and all were but indifferent musical pedagogues, or would be regarded as such in the fierce light and competition of to-day. If from the continent of Europe, they were most scantily provided with English of any kind or description and to the tension and worriment which this unavoidably created they added the sensitive imponderability of the musical, or rather the artistic, temperament, and, on top of that, they were not long in detecting that as soon as they had struck terror in the heart of some timid maiden of fourteen and sent her home in tears there went out a great awe of them, and mighty fame of this appalling maestro, this paragon of knowledge [illegible] was likely to have a nervous stroke should one [illegible] note be struck, anywhere within a radius of a [illegible] or any one of the required notes omitted on any pretext whatsoever. All this, happily, is passing away just as a dull and lowering fog rises and melts at the hot golden touch of the Sun's Promethean beam.

The reason is that many native American men are adopting music as a calling, and they not only know the temper and culture of the American family but they are usually of good American families themselves, and are not so likely to lord it over their sisters or brothers as the foreign bear, whose shaggy matted wool was partly the covering of his soul of ignorance and partly the safe protection of his [illegible]. There is nothing on earth so blissfully easy as to smile superciliously over a question which is beyond one's depth.

How cross should your teacher allow himself to be? Well, that just depends. Let us pack this topic into an aphorism, by saying you should be just as cross as will do good, and neither more nor less than that. How to ascertain just the fine magnetic currents which influence the needle by this pole is as difficult in music teaching as in other species of that work, and one more so.

[illegible] this will serve as a working rule. With a talented, out indolent, student, inclined to low ideals, [illegible] puffed up by praise, be strict, stern, parsimonious of praise, and at times absolutely arbitrary, and a bit rough. With a pupil timid, but industrious, be the soul of caution, tenderness, smiling approbation, and stimulating, but perfectly honest, encouragement. With the pupil who is of mixed material, be mixed yourself. Study to carry yourself like a man who respects himself, and takes it for granted that all other right-minded people will respect you. Have an ideal of art above all. Reverence that as you do your own soul, and show your students that you are as hard to please with your own doings as with theirs, and there will be no trouble worth mentioning in commanding their reverence for you and for what you teach.

TEMPO

BY WILLIAM BENBOW.

The conductor who would have to refer to the metronome in order to get the right tempo of a composition would certainly be a target for ridicule. The metronome is at best only a temporary expedient. Everyone ought to acquire for himself a reliable rule for setting the pace or tempo of a selection. The ordinary Italian words are not very accurate, and there is such a divergence of opinion in this regard that the best editions now generally indicate the tempo by the metronome equivalent.

Suppose a composition is set at 120 to a quarter note. This means that a quarter note is the unit of measurement of speed and that there should be 120 of these units in a minute or, in other words, two in a second. When one wishes to count a minute of time, he will usually count sixty on everyone has the notion that he can count the seconds accurately in time. Now the actual fact is that this is exceedingly difficult for anyone to do. In the *New York* Sun a detective gave an account of a card sharper who used to ply his trade on ocean steamers.

In the smoking-room he would adroitly lead the conversation to questions of time, and finally wager that no one could accurately count a minute. Then he would casually suggest the pooling of the bets, to be given to the one who came nearest. Each in his turn would try, but the sharper invariably won. But he did not rely on his sense of time, for he wore a seven ring in which was a tiny repeating watch, and the detective finally noticed that he always rested his head on his left hand while counting his minute.

The general experience is that everyone counts the seconds too quickly. Probably we do this because we recollect that the clock or watch ticks rather quickly, and we forget that the watch may be ticking five times for every second, as a glance at the movement of the second hand will show. Supposing a watch that ticks five to a second: for every five ticks we would mark one beat, which would be the metronome rate 60. As the watch ticks a total of three hundred in a minute, if one wanted quarter note to equal 75 he would divide 300 by 75 and get one beat for every four ticks. So 100 would be three ticks to a beat, and 150 would be two ticks to a beat. By an occasional reference to such means one can acquire a fairly accurate feeling for the various kinds of tempo mostly used.

Another way is to figure out how many measures should be played in a minute. For example, the tempo is quarter note equals 120 in ⁴/₄ time. This demands two quarters in a second or four in two seconds. As four are in a measure, this means two seconds for each measure, or thirty measures a minute. A composition or section of sixty measures ought to take just two minutes. This plan is particularly useful in studies, which generally maintain the same rate throughout without any marks of retardation or change.

* * *

There is always some difficulty in getting the novice to understand that the notes we use in writing music represent only relative and not absolute, time-lengths. And naturally it is strange to him that a note—for example, a quarter note—may be taken twice as fast in one piece as in another although the printed character remains the same in both. It is only when he is impressed with the fact that the Italian term at the beginning of the composition is the key or figure of the speed or tempo that he sees the absolute necessity of knowing the meaning of these terms. For the beginner a good way to introduce [illegible] is a compact and easily remembered form is this:

Andante = rather slowly
Andantino = not so slowly as andante
Allegretto = not so quickly as allegro.
Allegro = quickly

These two root-words can soon be fastened [illegible] the memory, and the fact that the shorter words [illegible] the extremes can be emphasized.

CRITICISM OF PUPILS TO OTHERS

BY F. J. BULLOCK.

A teacher's success depends, for one thing, upon securing the confidence and esteem of his pupils and the unqualified respect of the community. Some teachers, however, fail because they make comments regarding the work, circumstances, or peculiarities of their pupils. A teacher should not discuss a pupil's shortcomings. It is betraying the confidence of the one who has employed the teacher to [illegible] and correct him. Rather will he instinctively refrain from unkind criticism and from derogatory remarks concerning his pupils. Indeed it were better for the teacher say nothing at all, complimentary or otherwise, regarding his pupils, as it often is [illegible] to them to hear their affairs discussed.

"Comparisons are odious." Never mention one pupil as a model worthy of imitation so that member of the class. Stimulate activity and [illegible] ness by holding up for the pupil's imitation [illegible] ideals. The pattern pupil is likely to become [illegible] conceited and the other members of the class envious and jealous. A strife of this sort is detrimental to the teacher's task. Finally [illegible] and know the teacher's opinion concerning their merits and progress.

Boastfulness or talkativeness leads one [illegible] to be too communicative. Perhaps a friend asks: "Is Miss C. taking lessons from you now? How is she progressing? Is she not more talented than Miss ?" An indiscreet reply may cost the teacher a pupil. Let him be wary. He should "Pursue the even tenor of his way," but keep his own counsel. If questioned as to any pupil's merits or progress he may evade the question without giving offence. Soon his acquaintances will understand that no information will be given them concerning any pupil's affairs, and will cease to ask questions, while both friends and patrons will respect the teacher's good judgment.

Make a confidential friend of no pupil. "Familiarity breeds contempt." Be genial and friendly, but be so with everyone. Attend strictly to the lesson. Avoid irrelevant remarks. Especially avoid conversation regarding other members of the class, and promptly suppress any such allusions if introduced by the pupil. Treat all courteously, but with dignified reserve.

Again the teacher should consider it unbecoming and unworthy of himself to go about carrying news from one person to another, boasting of his successes, recounting the petty annoyances of the daily routine, comparing one pupil with another or with pupils of other instructors. It is all so belittling to the teacher. Gossip may entertain many gratify curiosity, but to indulge in it is undignified and unrefined. Leave that to persons of lower attainments and aspirations.

Moreover, while it is not in good taste to discuss with others the affairs of those one meets in a professional way, it is inconsiderate to bore the members of the family with an account of the day's annoyances. Let music-teachers avoid "talking shop" and every where cultivate dignity of manner and refinement of thought and speech, maintaining one undeviating course with reference to their relations with their pupils—absolute silence.

MUSICAL MISFITS

BY F. C. FEISER, M.D.

Most of the articles that appear in The Etude have a trend of thought toward music-teaching only. While ideas and suggestions relating to music teaching are very apropos, nevertheless I believe we are overlooking a very essential factor, in the development of true musicianship, in not training our pupils along other lines than those bearing directly upon music. After the young man has been graduated in some of his musical education alone sufficient to carry him through life?

> "After the toil and trouble
> After the weary conflict"

Is he ready for the battle of life with only a sword in his hand? Has our pupil an adequate supply of common sense to apply practically his musical ability, or has something been overlooked in his education, and will he be another musical misfit?

I am afraid we spend too much time on music-teaching, and not enough on music-preaching. We are too much inclined to stand together in a cluster, make a circle around us, and say to our students: "This circle contains nothing but music, and decorum or common sense go elsewhere." Let us break away from our sentimental dreaming, let us come down from our Olympian mount and wander upon the earth and see if we cannot find other jewels than those in a rainbow. Let us be a little more practical in our teaching and endeavor to remedy some of the deplorable misfits seen on all sides of us.

DEFINITION

We say a thing is a misfit when it fails to fit or fits badly, as a man's garment; or, in other words, the garment is not in agreement with the man. By lengthening or shortening the garment to suit the individual—and provided the material is suitable—the two may be harmonized. Applying this illustration to music, we may say: A musical misfit is a musician who is not in harmony with his music. He is either pitched too high or too low, but can place himself in concord by drawing the stop of common sense and playing the dominant chord of reason. This idea is brought out more forcibly when illustrated by examples.

ILLUSTRATION

1. Why is it that Professor Smith (formerly John Smith) insists on teaching the Sunday-School children such songs as "There is a Fountain Filled with Blood," "Come, Ye Disconsolate," "Weep No More" and a thousand other soul-inspiring (!) pieces for children? The child has just begun to live, and why should he be forced to sing in a minor mood at a time when his little heart is full of sunshine? Is the sentiment of these songs the proper thing for children? I sincerely believe that our present standard of "gospel hymn" music is a decided detriment, and I also hold that Professor Smith is responsible, in great part, for this state of affairs, because he is lacking in judgment in his hymn selection, and does not consider the material with which he is working.

2. Professor Jones is a fine organist. His Easter program was excellent in every particular. His music so enchanted his auditors that he was requested by the pastor to repeat it on the following Sunday. But the professor was not to be influenced in that way. "No sir," he replied to the pastor; "I will not repeat it, for I am not here to be dictated (!) to. I know more about music than all the rest of you put together." In this case—which is a true one—the professor's head and fingers were misfits.

On a number of occasions also, I have heard this same professor sing beyond his limit, when he could have made a much better impression by keeping silent.

3. I once had an instructor in harmony who would sit in his attic room till late at night and try to compose by the light of a candle, simply because he had read somewhere that that was a Beethoven mannerism. Whether or not he got his inspiration from the candle or the cobwebs I do not know; yet he wrote several songs that contained Beethoven characteristics. I have often thought that if a room full of cobwebs and dirt could turn out such works, what would a clean, well-lighted studio do if only given a chance!

4. Why does Professor Spielhagen persist in making a freak of himself? He is easily recognized by his long, unkempt hair, shabby clothing and wabbling gait. He is absent-minded and reminds the average observer of an escaped lunatic. Can it be he has such a fine musical temperament that he considers his outward appearance a secondary matter? Yet, Herr Spielhagen wonders why it is that he does not get along better. His pupils fall off and the best people of the town will have nothing to do with him.

RESUME.

In conclusion allow me to add a few suggestions to musicians of the above types:

(a) Let your life be full of sunshine. Sing funeral hymns only when requested or when in the presence of old men and women who are thinking of dying. Never sing such hymns in the presence of little children. Dying ought to be the *last thing* every sensible man should think about.

(b) Always let reason govern your actions. Think twice before you speak once, and don't make an ignoramus of yourself!

(c) Don't be a parrot. Don't even try to imitate Beethoven, because you will surely fail. There can be only one Beethoven, one Handel, one John Smith. If your name is John Smith, be a John Smith for all you are worth.

(d) Don't be a fool. Comb your hair, polish your shoes, take the bag from your trousers, and brush your coat; walk upright like a man and look people in the face. Take your place in active public life, and win the respect of your neighbors by your good common-sense. Put yourself in harmony with your surroundings, and get the proper kind of fit, and not the sort mentioned in this article. In short, be a modern 1901, up-to-date musician.

TACT AND SELF-CONTROL

A Letter of Advice.

My dear Young Ladies: Your letter was most interesting, and shows how greatly you are in need of counsel. You are true musicians, and excellent artists upon your chosen instruments, piano and violin; you have the gift of imparting, are patient with pupils, careful, and thoroughly conscientious with them; you have a progressive method of teaching, and really enjoy your work; your pupils like and respect you.

All this I saw while you were still in the conservatory after graduating as teachers.

I know, however, that you are not satisfied with yourselves as to your business ability. Your own dealings with the parents or guardians of your pupils seem to you right, and yet you confess that you think both you and your sister will become discouraged with teaching if you do not succeed better in obtaining returns from your labor. I know you desire success in a financial as well as a musical sense, and you will have it too, but you must be willing to learn.

Let me come to the point at once. You lack business tact, and must get it straightway. Since you seek my advice, I must give it plainly; let me show you a few of your errors.

You "hate to dun" anyone for an unpaid bill, you say. Why hate it? You must get over this feeling at once; yet you must use all your power to prevent the necessity of dunning, as it is unpleasant to both parties concerned.

From the first have a clear understanding as to how you prefer your fees (if you have your rule as to this matter written out clearly upon your bill-heads, together with your rule concerning absences of pupils, it will be a great aid.) Have your rule, then, and as far as possible maintain it, but (and here is where tact comes in) a rule may be bent a little sometimes to suit individual cases!

It is exceedingly trying, especially to one of a musical temperament, to have to plan and manage in order to secure the money due for lessons given.

Your expression—"Those lagging, sagging non-payers"—describes people who fancy they want music, yet cannot seem to realize that real money must come out of their pockets to pay for tuition.

I smiled when I read that you "got mad" with old Deacon Gould for breaking his given word as to sending his nephews to you and your sister, and when you said you felt "*just like whipping some one*" I smiled again; yet how I did sympathize with your trials!

Having acknowledged this much, however, I must now begin to preach you a little sermon.

You must *not* "get mad!" The moment you lose—even though but partially—your self-control and allow yourself to "feel like whipping" some one, you engender a similar feeling in your neighbor, and bitter feeling results; hence possible loss of a pupil or, at least, a loss of some one's good will, which tends directly or indirectly to business loss. (You see I am speaking of these things from a business stand-point merely.) It is seldom best to let impulse have its way, and say hard things, in an excited manner, to one who has wronged you.

The things may be said after the keen desire to say them has departed, then one may say them calmly and rightly, and a good result will come; but you are young and impulsive and had best refrain from "giving people a piece of your mind" (which you seem to think you must do—but you must not). No, you must learn to "manage" more; if you do not learn this art of good management, you will continue to fail, as your letter recounts you are failing at present.

Do you know, your management of the Deacon Gould situation was far from wise! Of course, he was in the wrong wholly so, his being a deacon in the church made his direct breaking of the appointment, with no explanation given, no more honorable. Of course the deacon had no true sense of the binding nature of a contract with a music-teacher; but what can you do to excuse such a leathery conscience? Do you help him to perceive more clearly by "getting mad!" Do you help yourself? Do you make matters better one whit? No. You lost the deacon's boys—soon you lost two pupils, friends of the deacon, who (you say) were doubtless influenced by the deacon to leave you. Yes, doubtless. And why? Because the deacon was angry; he got angry from you. I really believe, had you and your sister called upon him and his wife the very next day after the broken appointment, carried the right spirit, said the right words, that you would have secured the boys for pupils, after all. By your letter I judge that the deacon had no particular reason for not wishing them to study music; his interest in the idea could have been freshly stimulated, then his influence would have been for, instead of against, you.

In all your written experience I discern this one factor: lack of business tact, shown most clearly in your whipping, or "wanting to whip"—the many who dodge their debts. So you see whipping is a great factor—if let alone! It is better policy not to whip anyone—at least not for you to do so yet. You are not old or wise enough; you do not know when to whip and when not to, so abstain altogether. You need self-discipline before you become the right guide to your own whip (or faces).

Now, my dear pupils of two years ago, I wish you the best success, and shall be glad to hear from you again.

Very sincerely yours.

That which we willingly do never tires us; it is monotonous drudgery that starves the soul and tires us of life.

SUGGESTED CLASSICS FOR THE TEACHING REPERTOIRE.

BY ELBERT W. BORST

Like books a great deal of music is only to be "tasted, some chewed and a little taken and digested." Of the making of music—that adapted for skimming—there is no end. And, while there is a large catalogue of the finest works requiring close study a considerable percentage of these proves unattractive or unsuitable to many students. To moderately skilled players, for instance, the larger pieces of Chopin (so frequently attempted) offer serious difficulties of a technical nature. Only a small number of the writings of Schumann seem to be interesting to even painstaking students, whose minds fail to grasp the mysticism of the content, but also do not take to note the awkward manner in which some of his thoughts are written. Of the sonatas of Beethoven some four or five appear all that are apparently relished as any might expect.

One of the most difficult problems of a teacher of advanced students is to choose "study pieces" for each individual which he shall be able thoroughly to assimilate and at the same time enjoy. Our list of form it too limited. The bare idea of using a single movement from a sonata appears a kind of sacrilege. And yet such a course might be just the one to serve as a further stimulant.

Those who prescribe Bach generally recommend the Inventions, and later possibly some of the forty-eight Preludes and Fugues. The present writer has learned from experience that better results are obtained by the substitution of some of the French Suites. The variety of the old dance-forms generally prove attractive; of course, they appear in polyphonic garb. The fifth set in G is especially taking; few pieces, even by the great master, are so full of life and offer such opportunities for attaining independent finger development as the "Gigue" of this suite.

The memory of Haydn may be kept green by introducing the pleasing "Variations in F minor."

The "Fantasia" and "Sonata in C minor" of Mozart are both excellent, and contain many passages of technical value; but, being so long it is better to take either part alone. From the same composer's concertos in C minor and D minor, the slow movements cannot fail to delight every true lover of music.

It seems a pity that such a composer as Dussek who only wrote for the piano should be so soon forgotten. Several of his sonatas and rondos, while by no means great, are melodious, and lie well under the hand.

The melodious Schubert failed in the bulk of his instrumental works, owing to his lack of concentration. Excepting a few isolated movements from his sonatas (which are difficult to procure separately), little can be recommended to the usual repertoire. The charming "Moment Musicale" in A flat is not played as much as it deserves to be.

It is a mistake to regard Hummel as altogether passé. Such pieces as the "Rondo Villageois," the showy "Gaieté," the "Caprice" (opus 49) and the sonata in E flat never fail to interest the pupil.

In spite of the fact that Schumann is the composer of so many short pieces, he cannot truthfully be said to write for the young. But advanced players ought by no means to neglect this "Browning of music." Some of the "Forest Scenes," the exquisite "Romance in F sharp," the "Blumenstück," such gems as these will always appeal to the romantically inclined.

There is abundance of fine practice in excerpts from the sonatas of Weber. The "Minuetto Capriccioso" from the great work in A flat, as published separately, the pains expended in mastering the novel difficulties are well repaid by the delightful results obtained.

The gospel according to J. S. Bach has of late been much commented on from musical pulpits. The present writer believes that, before long we shall put back the dial again and acknowledge that we are underrating another fine pianoforte writer: Mendelssohn. Granted that there is a lack of inspiration in many of his pieces, there remains a great deal of more serviceable material in many of them which are hardly played, than in many of the models so exultingly held up as paragons. The "Prelude in D major" is an original lyric. The "Etude in B flat minor," with its broad melody set in such attractive arabesque, the charming "Variations in E-flat," such master pieces ought to be merely the divining rods pointing out other pearls. Some of the fugues are highly interesting. To those players who know only the severe style of Bach these modern brilliant patterns will prove a pleasant and useful diversion.

The music generally selected from Chopin offers but little variety; the same nocturnes and valses. Some of the mazurkas would prove an easy introduction to the more elaborate pieces of the Pole. The "Preludes," No. 13 in F sharp; 17, in A flat; 21 in B flat, could follow in the same category.

Are we not, as a class, too conservative in our methods and in the choice of material for our pupils to study?

The main drift of this article is to draw attention to some of the less-known sources of musical inspiration, with the belief that the occasional use of such would prove a real boon to both teacher and pupil.

THE EXPLOITATION OF THE PRODIGY

BY W. FRANCIS GATES.

Of the making of books we are told there is no end, and of the exploitation of prodigies the same might be said. From the days of the youthful Mozart, the wonderful Crotch, and the precocious Liszt there has been a perennial crop of *wunderkinder*. And doubtless if records had been kept there could be traced a line of juvenile mental freaks, and musical ones, back to Mosaic times.

But of all these wonderful children few have come to an artistic maturity along with a physical maturity; or, rather, somewhat of artistic maturity arrived in advance of the physical, and the consequent strain on the latter was such that the weak bodies were not able to bear the burden of the over developed mind, and in many a case the forcing process that has been resorted to on the part of the over-zealous teacher and the overproud parent has resulted in a collapse, both mental and physical.

Too great mental ability is as much to be feared as too little, but, as it happens, it is the too little that the teacher has most often to combat. Consequently when a case of the other kind is met with there is a great tendency to forget the duties owed to the future well being of the child.

A teacher owes several kinds of care to a pupil. One of these is, where needed, a firm and yet kind repressive hand. Teaching is not all made up of pushing forward. The skilful driver must use the bit as well as the spur. There must be repression as well as expression.

It is a great temptation to the fortunate teacher of a very talented child to use his pupil as an attractive advertising medium. It is an effective method and few can resist it. Nor can many parents resist the happiness of seeing their progeny represented on the concert stage, and feeling "what a great mother am I!"

The musical acquirement of such a child is apt to be technical agility, a quickly developed digital dexterity, without the accompanying maturity of musical feeling that goes with the performance of an artist of adult years. In the nature of the case, that which can only be gained by life experience,—love, sorrow hatred, yearning, separation,—those sweet and bitter experiences that in the life of an artist crystallize into his art,—cannot enter into the life or the playing of a child. Frequently there are good imitations, replicas of the work of the teacher. But there is a gulf of difference between the real and the imitation.

But technic is the god before which most pupils and many teachers burn their musical incense, and the lack of the more fully developed artistic qualities does not deter the teacher and parent from pushing the fledgling out of the nest to fly as best she may. And by her technical flutterings great joy fills the maternal heart, and much prestige is the gain of the teacher.

The plaudits of a thoughtless public and the flattery of well meaning friends are apt to work a great harm to the talented recipient of them. It is almost impossible for these things not to result in a growth of conceit that in itself works great damage to the child's present and future. Few children can go through this pleasant ordeal unspoiled.

Again, by a course of concert-giving by the prodigy, the regular work of the school curriculum that should be the lot of every person up to the years of eighteen or twenty is sadly interfered with. In fact in many cases, after a few successful appearances the general education is not resumed and the young musician is, by ignorance of facts and theories and by lack of this broadening process, handicapped in the race with those whose general education is not neglected. Besides this, the daily practice and musical study is probably interfered with, and progress in that direction is slower, though this is not so serious a matter as the interference with the general education.

And by thus early being pushed by friends or teachers or parents or circumstances generally into the glare of the footlights, so to speak, there is formed a liking for a life before the applauding public that, while pleasant for the years of childhood and youth, is apt to be a thorny road to travel and a dangerous one.

Home-life becomes tame and too uneventful for the young pianist or vocalist. There is not enough excitement in the every-day home-life and school life to satisfy one that has been the recipient of applause, flowers, and newspaper flattery galore. There is left only the longing to get back into that artificial atmosphere of the concert stage or the theater. The prodigy is generally a girl, as it happens, and a taste of these alluring and pleasant surroundings, the concomitants of public life, is apt to detract from that greatest thing of all the greatest things in the world the love of home.

Conceit and egotism are so naturally the products of this forcing process that it has come to be regarded as a wonder if perchance a prodigy is found who is still natural in manner, sweet and kind in disposition, who still remains a lovable child, untouched by artificiality and egotism.

It is not the occasional playing at a pupils' musicale or recital that is to be deplored, though that may have its dangers; it is the boosting the too willing child before the public in a false light and without the thought that should be given to the results on the child's future. One single recital, if accompanied with newspaper interviews, pictures and injudicious praise (strong enough, sometimes for a mature artist), may sow seeds of discontent that will bear bitter fruit even in the early years of life.

So much of the above has come to be recognized as truth that the term "prodigy" is carefully avoided, nowadays, in the the periodical advance notices sent by the happy teacher, the proud mamma, or the business-like manager to the musical editors of the press in the locality that is to be favored with the young artist's appearance. So many prodigies, so called, have had their brilliant rise so quickly followed by a meteoric disappearance that the good people do not want the term prodigy tacked on to their exhibit, as it might carry with it a hint of a possible early extinguishment that would sever, in the nature of the case, in the lot of juvenile whom they are exploiting. But the landmarks are all there; it is simply the old prodigy business under new and alluring phrases.

In my experience I have known a dozen such, and of this dozen of prodigies but one has made any mark in the world in mature life. The rest have done excellent work in their various lines for a little time and then disappeared from the public view. Who knows what happiness was sacrificed for that bit of public life! They disappeared; who knows but they were happier in obscurity?

VACATION COURSES

BY J. FRANCIS COOKE, M.S.

Probably every teacher in this country is confronted at times with the problem of sustaining the interest of those of his pupils who remain away upon long vacations. This condition is especially perplexing to the teacher in a great city, as it naturally follows that a larger percentage of his pupils go away. In almost all other lines of study the teacher can look forward to starting in upon the fall work with a class of pupils refreshed in mind and body and with sufficient mental material retained in the memory to make the task of renewing interest very light. With the teacher of music, however, the conditions are frequently very different, and the first few weeks in the fall are all but a dreaded reign of terror. He is liable to find pupil's hands roughened by various outdoor exercises to say nothing of the stiffness brought about by lack of practice. The vocalist's voice, too is likely to show the results of careless singing upon straw rides, lake-parties, and of many other innocent, but vocally injurious, amusements. He is thus not able to take advantage of the pupil's freshened intellect as is his brother who teaches mathematics, sociology or Sanscrit. He must waste this valuable time of the year in attempting to bring the pupil back to a former manual or vocal standard.

This apparently necessary plight of both teacher and pupil is made more obstructive to progress by the gradually increasing length of vacations. Whereas in many other countries the moderate content themselves with a rest of a few weeks, the well-to-do American extends his vacation from two to six months. The tendency in the future will be, without doubt, to extend rather than decrease this period. It is a natural corollary of the increasing wealth of any country. The effect of long vacations upon the musician's bank account would be disastrous were it not for the constantly increasing scale of rates for tuition charged by teachers and the summer or vacation school. The opportunities for earning money are much greater now, and the musician is feeling the influence of the commercial activity.

No doubt most teachers have thought out many different solutions to the problem of providing the pupils with material during the summer. Among modern musical educators no system of teaching is approved that does not tend to make the pupil eventually independent. Before a pupil can be trusted to practice without constant attention from the teacher, he should not be allowed to attempt any line of progressive vacation work. According to old fashioned methods, the pupil was given exercises to practice with very little instruction as to how the exercises were to be played. Modern custom insists that the pupil must first know how, and then do. It has thus come about that by means of simplified principles of technic and by other devices the pupil is enabled to do much independent work. It is the present writer's opinion that the student should be placed on an independent footing, as far as elementary technic rhythm and phrasing are concerned, as soon as possible. The pupil can at least be informed as to what may be considered as positively injurious to touch and advised how to avoid bad results.

This being done, it is possible for the teacher to map out a summer course that can be kept up by means of weekly letters from the teacher, and if possible by an occasional visit on the part of the pupil to the teacher's studio. If the student is advanced and conscientious, very much valuable time may be saved in this manner. It cannot take much more than an hour for the teacher to map out a course of study for a few months. Dividing the pupil's practice-time into technical practice, etude practice, and practice upon special musical compositions, a schedule for each day in a given week can be devised by which the pupil may make progress. By the aid of a typewriter the schedules are given the interest of special printed advices. This weekly apportionment should be supplemented by weekly letters from the teacher to the pupil and from the pupil to the teacher. The pupil, if ambitious, will be prompted to ask as many necessary questions as when the lesson is given personally. The teacher, knowing the work allotted, can also ask questions designed to bring forth instructive answers. It is, of course, impossible for the pupil to receive advantages equal to those to be had from the teacher "in the flesh." This work, however, is not designed to take the place of regular tuition when it can be had, and does not invade the much discussed territory of musical correspondence schools, nor does it attempt to decide whether the latter are good or bad. It simply aids the pupil and teacher in keeping up the interest as well as the practical side of musical work.

One of the requisites of the course is an adequate instrument. In case it is impossible to obtain an excellent piano the clavier is then indispensable. It is, however, extremely unwise to permit a pupil to use a clavier until its purpose has been thoroughly explained. The inadvisability of practicing upon a bad instrument has been too frequently pronounced to need any further denunciation. Technic is and always will be largely a matter of practice, and the student demands a keyboard for practice purposes equally as good as that used by the greatest performers.

Thanks to the enterprise of the modern publisher, there are now numerous editions of technical works that are admirably adapted to this plan. Dr. Mason, Stephen Emery, and many of our American specialists have reduced the acquisition of technic to a positive science. The teacher familiar with their works can lay his finger upon an exercise capable of supplying any technical deficiency. In the matter of etudes the present-day music market is especially rich. Collections of the very best etudes in musical literature are now sold at prices that would have made the olden time teacher leap with joy. More than this, the etudes are graded in books according to their difficulty and greatly varied. They are also progressive in order. These collections are indispensable to the modern teacher. In correspondence etudes can be referred to by their respective numbers and much time may thus be saved.

The excellent cheap editions of good music now upon the market afford much assistance to the pupil in summer work. With the advanced pupil it is often wise to make a summer study of some one composer's works or rather some special division of a composer's works, as the nocturnes of Chopin, the sonatas of Haydn, the rhapsodies of Liszt, or the "Songs Without Words" by Mendelssohn. Even if the summer study amounts to little more than a thorough investigation of work laid out for a coming season, the vacation will not have been wasted. Before the pupil starts upon a summer vacation each bar of the music to be studied should be carefully numbered to correspond with the teacher's copy, so that reference can readily be made to any particular part of a composition.

Let us suppose that the teacher desires some time to be spent upon Schumann's "Symphonic Etudes." Although they are drawn, to a certain extent, from the melody of Hauptman von Fricken they cannot be said to be variations in the old fashioned sense of the term. The treatment in each etude is so radically different from any other that make especially good material for this purpose. Furthermore they are twelve in number, and as the average vacation is twelve weeks long the apportionment can be very readily made. It is sometimes wise to follow the custom of some of our latter-day European teachers and make each etude tend to develop some particular phase of pianoforte playing. Etude number 2, for instance is an admirable study for developing the singing tone, while number 3 aids the pupil in his staccato and arpeggio work; etudes 4 and 5 in octave and head touches, etudes 6 and 7 in bravura in brilliant styles, etude 8 in rhythm, etude 9 in velocity, etude 10 in force, etude 11 in lightness and pure legato; the twelfth etude is general in style and purpose, and seems to unite all the previous technical characteristics in one splendid *finale*. On the whole, few better collections can be found in musical literature. The teacher is given abundant opportunities to point out new beauties, to indicate difficulties, and to instruct the pupil upon many rare technical occurrences.

The correspondence during the summer naturally takes much time and the teacher has a right to expect a remuneration for this service. The writing of the weekly letter requires about the same length of time as is usually given to the regular lesson period. The teacher may frame a scale of rates accordingly. It needs but a few weeks of such study to convince the most skeptical pupil of the wisdom of such a course, and when once the teacher can make the long summer vacation a means of progress rather than musical decline he will then become an enthusiastic admirer of the summer course I have described.

ART OF LIVING FOR THE MUSICIAN

BY EVA HEMINGWAY

There is much written on "Art of singing," "Art of playing," "Art of breathing," and, at the beginning of this twentieth century we would add "Art of living for the musician." It is said "Every bar of music must have a man behind it"; therefore, the loving true harmony can only come from a loving and tender heart. Hence the musician who is to give to the world a message must send it, not to the intellect, but to the heart of the listener. And the singer, player, or composer who fails in this may know he has missed his mark.

Philosophers say the twentieth century is to bring forth more psychic development than has ever been known before. We have already had our physical and intellectual ages; the spiritual age must come. Hence, the musician must learn that there is something besides a set rule of composition voice development, and a method of technic. He must get point to his soul.

The glaring faults of an artistic temperament—irascible temper (another name for pure egotism), worry and jealousy (which is the child of worry)—these must be eliminated. The time is coming when these faults will not be tolerated by the world simply because "He is a musician." The musician must attune his life until it is in accord with the throb of the great spiritual measure. The object of life is growth. Harmony favors a more rapid growth.

The young musician studies the life of Wagner, with his hot temper, fits of impatience, and all his follies, and thinks these are the requisites that make a musician, but he must soon learn that the musician's idiosyncrasies—temper, etc.—are not conducive to producing best results. Wagner lost his life in a fit of anger. True, he was worn by deprivation and misunderstanding, but it is a question whether he would have encountered these hardships had he learned "the art of living."

Harmony is strength; therefore the strongest melodies will come from him whose soul is full of love for all mankind. In all Christ's teachings it was "Do unto others" and "Be ye perfect," not "Try to do" and "Try to be."

Musicians! emancipate yourselves from such rank egotism as jealousy and anger. Great thinkers are ridding themselves of these words, for they are no more necessary than are murder or theft. "As a man thinketh in his heart, so is he."

We as musicians must no longer foster, but destroy the notorious detriments of growth that have clung to us, and thereby accelerate progress.

Aside from native refinement, culture and experience, which are obviously essential there are four attributes that go to make a good teacher. First and foremost is sincerity. The second is disinterestedness. The third is sympathy. Fourth and last a teacher needs enthusiasm—that larger, diviner sympathy.—*Dresser.*

OUR NATIONAL FAILING

BY ROBERT BRAINE.

The wise man is never satisfied with things as they are. Knowing the imperfection of all known institutions, he is constantly seeking to better them. Musical education in the United States has made incredible improvement within the past quarter century, and great advancement even during the last decade. Still, are there not many improvements yet to be made?

If there is one common failing which our American music-teachers, brilliant, ingenious, and gifted as they are, possess, I should say it was a disposition to hurry their pupils up the hill of Parnassus at too lively a rate. The little microbe *Ruskus Americanus* is in the air, and it seems to surge through the blood of the follower of every trade, profession and business in our country. We are a nation of rushers.

I was talking with a great European musician once about the opportunities for music-study in the United States. "Have we not as great teachers of music in the United States as in Europe," I asked him, "for in addition to our own teachers do not some of the greatest European teachers come here to teach? Why cannot a pupil learn as well under the great imported teacher here, as if he had sought him on his native heath?"

"Simply because this teacher's character and manner of teaching undergoes a great change as soon as he arrives in this country," was the European's reply; "no sooner is he domesticated in the United States, than he is caught in the whirl and fierce energy of American life and becomes a changed being. Everyone is engaged in a mad race to make a fortune, and make it in the shortest possible time. Even a teacher of music does not despair of heaping together a fortune, or at least a competence.

"The newly arrived teacher finds prices for teaching very high in the case of eminent talent, and the market prices for solo work, directing, composing, etc., many times higher than in his own country. All that is required of him in return for this stream of gold is that he shall live the strenuous life you have here in America, and keep step with the rushing pace which is the rule in every profession. He soon finds that his pupils want quick methods and lightning progress, and want to be turned out finished artists in half the time it would take in Europe. He therefore grafts a special 'rush attachment' on the method he used in Europe for the benefit of American pupils.

"Had he remained in Europe he would have followed the old conservative methods which deal with musical development as a wise gardener deals with his plants, knowing that hot bed methods will not produce vigorous natural growth."

While I think my European friend has much overdrawn the state of affairs, still there is no doubt that as a nation, we are disinclined to follow the slow European methods, and seek to invent short cuts in the acquirement of technic and general musical education. Some of these short cuts we have invented are, no doubt, excellent, but others are at the expense of sound musical growth.

We are a nation of record breakers. We not only have the reputation of producing the best machinery and manufactured articles in the world, but of producing them in the shortest possible time. Time and again we have wrested contracts for bridges, locomotives, and manufactured goods of all kinds from foreign competitors because we could build a bridge or lay down the goods in half the time of our competitors. Now, have not many of our music teachers imbibed this fierce energy and desire to break records which seem to be floating in the air, with the result that pupils are hurried through a course in half the time which should be given to it? An American teacher in many cases tries to take a pupil over a course in one and a half or two years to which his European brother would devote three years at least. We should remember that musical growth is not at all like building suspension bridges and locomotives. There is no limit to the speed at which a locomotive can be turned out, provided the plans are perfect and enough men are put on the work. Mental development is another thing. It cannot be hurried except at the expense of thoroughness. It takes just as long to mature a youth in America as in Europe, and longer to mature a music-student, from the fact that opportunities for hearing music of the best class are less, except in the very largest of our cities. Art is a very jealous mistress, and exacts the full tribute of study from every votary. The reason why the greatest musicians of the present day come out of Europe is not because the average of talent there is higher, but because students are forced to do their work in so much more thorough a manner and because they put in so many hours more on their studies than students in America. The German music-student on his native heath, for instance, is perfectly satisfied to drudge along, studying music with the same energy and determination which he would give to the study of law or medicine, and the same number of hours which a baker or machinist would devote to the acquirement of a trade. He does not think that eight or ten years is too long to devote to the learning of so difficult a profession as music. This same thoroughness extends to every trade and profession in Germany. Even a baker must spend seven years in learning his trade. This thoroughness is characteristic of national life in the older settled European communities.

Our larger American colleges of music and conservatories are less open to the charge of using forcing processes than the rank and file of private teachers, especially in the smaller cities and villages. Pupils of the latter are in many instances put to work on difficult pieces when they have hardly mastered the rudiments of music. The way they are rushed through exercises and pieces would be absurd if it were not ruinous. Young misses and masters have a repertoire which a Paderewski need not be ashamed of. They have "been over" all this music, to use their expression, but cannot play a bit of it.

Hustling, bustling young America is responsible for much of this forcing process, for in many instances the teachers that adopt conservative methods are voted slow, and the teacher that promises three years' course in one, and gives music to correspond with his assertion, attracts many pupils. This class of teacher, as a rule, does not require his pupils to study theory and harmony, because he wants all the practice-time spent on the acquirement of pieces, so as to make a showing. There is little doubt that as soon as our American teachers adopt a slower and more thorough course in their teaching they will be far and away the best teachers in the world, as they are now so far as the power of lucid explanation, ingenuity of putting the subject before the pupil in a striking way, and the bright magnetic quality which inspires the pupil and leads him to the love of music for its own sake, goes.

How often do we go into a drawing room and find a music-cabinet full to bursting with music. Asking the son or daughter of the house to play something we will meet with the somewhat surprising rejoinder that they cannot play or sing any of that sell music, although they admit to having taken it at some time or other during their many years of lessons. Thus it goes. Thousands of pupils are allowed to skim over racks and stacks of music, grabbing a few passages here and there, but never really mastering one piece or exercise. If every teacher in the United States would start on his daily work to-morrow, with the firm resolve to give his pupils nothing but what they could thoroughly master this country would in a few years be the greatest musical nation the world has ever known. Thousands of pupils spend much of their time practising compositions which are hopelessly out of their reach, under the absurd delusion that this course will make ordinary music "look easy" and that they will have no trouble in playing it after having staggered through the difficult music.

Let us by all means recognize the fact that a human being does not arrive at the age of [illegible] any sooner in America than in Europe, and that it takes a student just as long with us to develop the fourth finger or to perfect a trill as it does across the water. Dame Nature refuses to be hurried by educational short cuts.

It is an easy matter to add a story to a house or a spire to a church, but quite another thing to add a foot to the stature of a man. Fruit that is hot house bred has an unnatural and sour flavor, entirely different from the natural flavor. America has hundreds of thousands of overtrained pupils, pupils with musical minds of rank and straggling growth, absolutely destitute of any solid attainments.

The unparalleled rush of national development which has subdued this great continent in practically one hundred years of national growth has created a national type of mind which is impatient of all opposing obstacles and which would sweep over them no matter what they be. This temper of mind, instead of being confined to battling with material objects, has naturally been reflected in dealings with mental development and educational growth, where, instead of being a benefit, it must [illegible] instead of rules. Happily, however, there are signs of improvement in our methods in this respect. Our leading American musicians are recognizing more and more the proverb that "the more haste, the less speed" obtains when applied to musical training, and are adopting the slower and more conservative methods of older musical civilizations, where the development of the musical brain has almost attained the dignity of an exact science.

Slower, more thorough methods would double and treble the effectiveness of our musical education, and would in a short time, place America in the front rank as a musical nation as it is now in every other respect.

PLAY IN ALL KEYS

There is one feature of piano playing which is often neglected, namely, the reading of compositions in keys of many sharps and flats. The result is that a pupil of ordinary ability, confronted with a Wagner score or even a hymn with six flats, is appalled at its very appearance, becomes hopelessly confused, blunders blindly to his own distress and that of his hearers, sometimes playing [illegible] and F and [illegible], as his mind may fancy or his fingers [illegible] lead him.

Let pupils be so taught that there shall be no such distinction as to make them say easy keys and difficult keys. All keys of one mode are learned alike and should be considered similar. There is no teacher who in scale-work would be so negligent as to instruct only in the keys of C and G and F. Let the pupils then, be made to employ the knowledge which they acquire in the practice of scales. If they are so thoughtless that, in playing the scale of seven sharps they think they are striking C when in reality it is B sharp, let them name the notes as they play them until they become thoroughly familiar with the notes on the piano as associated with the notes on the staff. When they have reached this point they are ready to be given simple pieces in any key.—*M. B. Willis, in Musical Courier.*

There is one grace of character which is an essential element of moral greatness, and that is Perseverance. We do not live in a world in which a man can afford to be discouraged by trifles. There are real difficulties enough with which to fight, to live and which to conquer, is to live nobly. Never boggle at a difficulty. Difficult things, in fact, are the only things worth doing, and they are done by a determined will and a strong hand. In the world of action will is power—personal will, with circumstances not altogether unfavorable, or society, nay, in the face of circumstances altogether unfavorable, persistency will carve out a way to unexpected success.—*Burrell.*

FIVE-MINUTE TALKS WITH GIRLS.

The Silences of Music.

BY HELENA M. MAGUIRE.

We speak of music as sound, but did you ever try to imagine music that was nothing but sound, music without its [illegible] silences? Continuous sound, sound without pause or rest, or intermittent silences, would inevitably become a torture—would be simply unbearable.

To think of music as sound dotted with occasional silences is like speaking of the world as water relieved by occasional spots of land. While the water is the greater by actual measurement, it would be but a meaningless waste were it not that the land, although much the less as to quantity, gives it value and purpose. So it is with music, and every girl should learn to think of music as sound and silence, for the one complements the other; the one could not exist without the other, and silence is as necessary to the making of music as is sound.

There is sometimes a mistaken idea as to what silence really is. Silence is not necessarily a vacuum, an absence of all sound whatever. We speak of the silence of the country, and yet on the very stillest afternoon, if you bethink you of the "silence which reigns," you will find that all the air is filled with sound; that the trees whisper and sigh and are never quite still; that all insect life sends forth a hum and drone which increases to quite enormous proportions if one concentrates one's attention upon it. Yet this stillness and calm, and the bird-note, which lifts itself out of the quiet, seem to be but a sweet confirmation of the general serenity.

I suppose that, having good ears, it would be as difficult to withstand absolute silence as it is total darkness. When we find ourselves in a very dark room it is as natural for us to shut our eyes against the intense darkness as it is against a strong blaze of light. It is, indeed, as impossible to imagine total silence as it is utter darkness. We know that prisoners in the dungeons of olden times became so accustomed to the blackness with which they were surrounded as to be able to see in it, so that one feels that while one has eyes there is no total darkness, and that much the same is true of silence. I fancy that healthy ears would find absolute silence as [illegible] as [illegible] great a glare; the ears are formed for the reception of sound, and the absence of it would be as trying to them as is the absence of air to the lungs. So that, in speaking of the silences of music, we do not necessarily mean an aural barrenness, but rather a judicious cessation of sound.

In considering this question we have to remember that the notes printed are not all of music, that they are really only the beginnings, as it were, and that it is the presence or absence of the overtones relative to the notes played which distinguishes between noise and music. If sound is made such a continuous rush that there is no chance to hear the overtones except as a blurred jumble, then there is no music, but only a meaningless [illegible]. But if to the fundamental sounds are added those pauses which allow the overtones to vibrate, then "music is awakened," as the old [illegible] quaintly to express it, and if there [illegible] a silence during which the pedals, as well as the notes, are released, and all vibration is swept away, the membrane of the ear relaxes its strain and the [illegible] is prepared for a new dip into the sea of sound. All this may be done in the very minimum of time, and be over so quickly that we take no cognizance of it, yet it is nevertheless, as refreshing as the passing of a cloud across the glare and breathlessness of a July noon. These silences and interruptions of the sound are so much a part of the music that we may be no more conscious of them than we are of the myriad sounds which are a part of the country stillness, yet these it is which make music.

And how the composers beg and beseech a proper attention for these silences! They have invented so careful a system of signs for their observance as for the sounds which they wish produced, and called them "rests," and then these were so ignored that they adopted yet another sign, calling it a "hold," and over their rests they placed this mute appeal that the rests be held!

It is the fashion of youth to ride rough-shod over these beseechings for silence. It goes along with the impulse to skip the finest portions of a book to get at the "story part." This, however, is but one stage in the advancement of a girl; everyone really prefers being of good taste to being convicted of a bad taste, and it is by the cultivation of a refined taste that one becomes patient and even anxious to look and to listen for the beautiful in everything rather than the astonishing.

THE CHOICE OF A TEACHER

BY MAX HISPINI.

TRANSLATED BY FLORENCE LEONARD.

Everyone of us is, day after day, obliged to turn to some one for assistance, perhaps in small matters, perhaps in great ones. If possible, we seek a person of who we know beforehand that he works to our satisfaction. Consider the importance of intrusting a child to a teacher whose work is notably good.

Of course parents vary in their requirements. Number one will have a teacher who follows his wishes absolutely, whether those wishes are reasonable or not. As a result, the teaching is most probably without system, without earnestness or indifferent that it calls not neither application nor diligence from the child. It is nothing but a farce. Possibly the child will have talent and be able to display some brilliancy to its admiring friends and relatives; then the parents think it a wonder of virtuosity. In order to reach such a point, many a poor pupil is buried under mountains of exercises, which do little to help true artistic development. Such teaching is only a drill-exercise.

Unless the study of music is carried on with conscientious application, unfailing patience, and logical system it will induce vain and injurious habits, inattention, and vague, indefinite states of feeling. It will never be the positive and powerful developing and civilizing agent that it can be.

Many parents, through a mistaken notion, either defeat their own object or make it almost unattainable. They think "for beginners any teacher will do if he is only cheap enough." They undervalue the influence of music on their child. They demand only what is trivial, and are satisfied with that. The children plod along, usually confused and uncertain, with no spirit, no taste in his work. It is mostly the least talented ones who hold out the longest. The talented ones lose all courage, so that they are often set down as not at all gifted, and have no further chances to study. An unlucky fate sends them to the teacher who fails to awaken and develop their talent.

This mistake can only be accounted for by absolute ignorance of proper music-study. For it is in the very beginning that the greatest accuracy and concentration must be insisted upon. Failing this, progress is halting, the pupil discouraged, and, furthermore, as every conscientious teacher knows to his sorrow, many a fault becomes a habit most difficult to break up later. It takes years to repair the mischief very quickly done by a careless teacher.

To go to the opposite extreme is as great an error, though it is not as often committed. Parents who wish the best possible instruction are apt to think that it can be given only by a player who handles his instrument with the utmost skill and unexceptionable taste. True, no teacher who has not mastered his instrument, whose playing is faulty, whose judgment is deficient, can make good players of his pupils; but the greatest artist,—the virtuoso himself,—cannot fulfill even the first requirements of good teaching if he has not the talent for teaching, and some knowledge of the principles—founded on psychology—of pedagogics. In so far as he is not clearly conscious of the developing power—the inner being—of his art, just so far is he from awakening that power. We have learned from experience that the professional artist can seldom be reckoned among the best teachers, whereas musicians of fewer pretensions as to performance, who possess, nevertheless, great ability and great knowledge, have—thanks to the additional gifts of patience, firmness, independence and talent for teaching—among their pupils artists of the first rank.

The price which a teacher asks for his lessons is not a trustworthy measure of their value.

My advice in the matter is this: Choose a teacher who is neither overpaid nor overrated, who is decided, prudent, devoted to his art, who is not only a musician, but a man. Choose a personality if you can find one. And, after your choice is once made, abide by it. By changing about from one teacher to another people get the reputation—not a desirable one—of being superficial and indifferent. This is true aside from the fact that nothing hinders systematic progress so much as a frequent change of teachers.

When you select your piano, get a grand piano if you can afford it, and if your rooms are large enough. At any rate, be warned against the common notion that a cheap, second-hand piano is good enough to begin on. Aside from the fact that in such a piano one has neither ears nor fingers learn much, it is a poor investment. When you are ready to exchange it for a better one you will receive almost nothing for it, and the person who has been accustomed to the old action will have to learn new muscular movements to fit the new, stiffer action,—will waste time.

If you hesitate to buy a piano before you know whether your child has any musical ability, then rent an instrument for a short time. Almost any dealer will make fair terms with you if you decide to purchase a piano.

If you are not a judge of pianos, see that some competent person assists you in choosing it, and when you have it, place it in a room where practicing and lessons can go on with the least possible interruption.

PERSISTENCE AND WORK.

BY LOUIS KENNY.

"Persistence will make a genius of [illegible] artist," said a teacher friend of mine the other day, while we were talking on what may be accomplished by steady work in any direction, whether or not one possessed any special talent in that particular line.

"Do you mean," I asked him, "that by long continued effort he will acquire the talent, or succeed in spite of not possessing it?"

"Well," he replied, "it would not much matter which way one reached the point. There's a good deal in what Mirabeau said: 'Nothing is impossible to the man who can will'; and you know that Dr. Arnold said that the difference between here was not so much in talent as in energy."

"But," I pursued, "your quotations do not deny but that the person who exercises energy as an adjunct to talent will go farther than he who has the energy only."

"That may be; that is, the degree of success may be affected by the presence or absence of original talent," he said.

"But what you say shows that you believe in such a thing as acquired talent."

"I doubt it. You may, I think, develop a talent that had not had opportunity to show itself. But that is itself presence of talent."

"I admit hard work will do much, but there is a difference between what you mean and what I meant," I replied.

"Well," he answered, "it may be as you say, but work counts, and way up too."

THE STORY OF A MELODY

Adapted from an Old Diary.

BY AIMEE M. WOOD.

I.

For an hour or more I lay on the straw awaiting and pictured to myself the horrors of my fate. Only twenty one, and full of hope—ready to serve and save my country to perform great deeds! What was now before me! Was I ever again to see my parents, my sisters, my beloved! A prisoner, perhaps, to be led forth to-morrow to kneel on the ground and receive the bullets of the soldiers—for my love to my native land! My brain reeled with the thoughts that filled it the summer-heat of the narrow prison-cell seemed as that of a furnace.

Suddenly my attention was arrested. Through the silence of the night, upon the torrid, stifling air, stole a phrase of melody so soft, so exquisite, so melancholy, that it pierced my inmost heart, soothing like a cool mountain breath laden with delicate odors and filled with the murmur of brooks and free bird-songs, my tortured spirit. Tears rushed to my eyes Was it a song! But there was no voice. Silent for an instant, it arose again, the fragment taking to itself harmonies such as were never heard before—such as Orpheus might have drawn forth. It was the sound of a violin

How shall I describe that music! Writhing in despair as I was—the dungeon, the galleys, death, before my eyes, it raised me to the height of rapture, it filled me with the joy of freedom, and yet, strangest of all, with feelings solemn and profound! On the silence of the night it stole like magic music, the light of heaven seemed gilding the bars at my window; clear softly swelling like angel voices,—plaintive, imploring like the accents of love,—that wondrous harmony took possession of my care-fraught soul. Then the player, as it seemed, improvised airs on his instrument, now gliding the tones along, now he rose into energy and power now melted in the most seducing measures yet the notes were ever clear—like pearl-drops. Never can I forget the effect of this music, so sweet and exquisite yet full of sadness; now swelling into silvery richness now dying gently away It was like the noble, melancholy plaint of an imprisoned king The thought entered my heart how much have those who are better than we oft to suffer! And in the midst of misfortune I felt a calmness and a trust which I could never have obtained through the pleadings of reason. The player continued his music, and I know not whether to wonder most at his compositions or his execution. He seemed at length under the influence of inspiration; his measures were full of fire he passed into stranger combinations, into bolder and wilder flights—yet surpassing harmony was in all, and he appeared to create difficulties only to triumph over them.

The music at last ceased but it lingered unforgotten in my soul, ay I longed more to hear it again than to recover freedom!

* * *

It was day I heard the beating of a drum, and, climbing to the bars of my narrow window looked out. A company of soldiers had marched into the court Three prisoners stood in front of them When the jailer opened my door later I asked him about them.

"In an hour," he said "they are to die they are suspected of treason of having favored the insurrection among the Tyrolese"

These words were my death-warrant. I heard them, shuddering, but composed.

"It is now," continued the jailer, "the hour when the prisoners are allowed to take the air in the court. Will you go down?"

I followed him and found in the court a rough vagabond crowd ruffians whom the energy of the French government had collected out of all Lombardy to shut them up here

Leaning against a pillar his eyes fixed on the sun, which had just risen, I observed a young man about twenty five, who seemed worn with suffering He was pale and emaciated, his eyes were sunken, a prominent, bent nose, a high forehead black masses of hair and a long beard gave him a wild appearance. But the expression of deep sorrow in the sharp lines of his chiseled mouth, and his pale, attenuated cheeks, imparted a touching interest to his face.

I looked long at this singular person. He seemed not to see anyone, but continued to gaze upward toward the sun.

At length his head was bent suddenly and he scanned earnestly the group in the court He perceived the jailer, and turned toward him, "I entreat you," he said speaking urgently, in Italian, "can I not move you?"

"No!" replied the old man, curtly "you cannot, and if you are not quiet o' nights, I will even cut your last string for you"

This, then, thought I, is the player

My name was pronounced behind me, and I turned to perceive the gendarme who had arrested me on the day before, and brought me to this place

"Follow me!" he said sternly, and I was compelled to obey

Before the door stood a coach which we entered, and during a long drive that ensued my companion uttered never a word. We stopped at length before a handsome mansion, alighted, and the officer led me up the steps and into the house. For some time we waited in the entrance hall, and at last the door of a side-room opened, and a voice cried

"Enter!"

Joyful surprise! Upon crossing the threshold I found myself in the presence of General K——, who, four years before, had been brought a wounded prisoner, to the house of my parents in Berlin, and although an enemy had received careful attention and nursing.

"My young friend," he cried, grasping my hand "how imprudent you have been! Had I not, by mere chance, occupied this post, nothing could have saved you. You are free!"

My gratitude unnerved me I attempted to speak but he went on:

"Be my guest to-day but to-morrow you must depart, for your adventure here might still have serious consequences for you. Your passports to Germany are already made out."

* * *

Paris, 13th April 1814.

"Your story of the musician in the dungeon and your longing to hear him again, form a pretty romance, but, like other romances, it savors strongly of imagination I told it to Lafont to-day he laughed and said I pledge myself to cure this feverish enthusiasm: I must give him a violin concert. I have taken him at his word This evening his promise is to be fulfilled Baillot Kreutzer and Rode! Can you desire more? I shall expect you!"

I cannot describe what I felt at this invitation For the last four years I had heard all the violin players in the different cities where I had been yet nothing in the smallest degree approached what I remembered Now I was to hear the four most famous masters the world knew I trembled for my ideal

With a beating heart, I found myself in the brilliantly lighted salon. Ah, the splendor of the scene the elegant dresses of the ladies, were displeasing to me! I thought of my dungeon in Milan, and the melody that seemed wafted from another sphere

(To be continued.)

The music of a people depends upon their mental and moral development. The advance a people may have made in civilization may easily be determined by the means they use to awaken their feelings or to gratify them In the range of fine arts music and poetry occupy the first place the latter is the communicating medium of the mind; the former of the soul. All poets of antiquity were musicians. Music without poetry, poetry without music, were things unknown.—*Meissner*

PREVALENT FALLACIES

BY CARL HIRSCHBERGER.

Why, of all professional people, musicians should be credited by the world at large with certain attributes, is a problem long unsolved; if we consider, however, that much has been written and said by professional musicians themselves regarding these distinctions, and this often detrimental, as well as untrue, we must admit that the public has not held its opinion without reason. Three points forming a favorite topic of conversation and discussion would seem to be the musician's lack of knowledge outside of his musical learning his somewhat deficient sense of morality and his "easy locks" and the existence of these three characteristics of the musician appears to have so impressed itself upon the public that no amount of argument can convince it otherwise

Regarding the first point mentioned while not admitting its truth, may it not be affirmed that a broad education is scarcely to be found among other professions? Of what use, indeed, would be a thorough knowledge of other specialties to the average lawyer, or doctor! Why should the musician know much of their business, when they know nothing of his. It may be claimed with truth that the general information possessed by the average musician outside of his musical learning is, in all respects, as great as that of other professional people. And since it takes any amount of brain and a very active brain, to become a proficient musician it may be argued with reason that the latter can deal with outside questions as ably as other capable men; that there are as many bright people endowed with as broad an education in the musical as in other professions.

The public should be reminded of the large number of versatile musicians men who speak several languages fluently; graduates of the prominent universities; musicians of great literary ability. A professional pianist was once told in my hearing by an eminent but uneducated, business man that "all that musicians knew was music." My friend made no reply, passing the remark over with merely a smile, albeit holding unknown to the business man the degree of Bachelor of Philosophy of a large European university.

Regarding the question of morality it has been the lot of the present writer to reside in many different cities, and in each and all coming constantly in contact, socially and in a business way with musicians therein he has found them honorable and moral citizens. Yet how often when a business man fails unlimited pity excuses, and even extended hands of aid surround him! Times are hard, etc. When a musician fails because his concerts are poorly attended and the railroad has all his money he is immediately denounced as dissolute! And so it will ever be, until musicians become more retaliative and self assertive. Verily we may improve ourselves but let us not endure passively, and even encourage depreciation!

Musicians are distinguished as a class according to critics and public, by long unkempt locks. How can this be, when there is scarcely a musician in the large cities who appears thus typified a decided meagreness of hirsute adornment being in fact, the usual mode; many of us have seen the imposing photograph taken of the Thomas orchestra a few years ago and I would recommend to the critic's contemplation these fine musicians as they are thus portrayed The truth of the matter is that musicians have too easily accepted the criticisms passed upon them, and have not been alert enough to disprove them by word and deed.

When you read how some successful person reached his position and you make the effort to follow in his footsteps, don't try to do more than he did. Better do less each day and take more time Your strength of body and mind may not equal his.

No. 3409

FARFALLETTA.

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POLKA DE SALON.

EUGENE F. MARKS.

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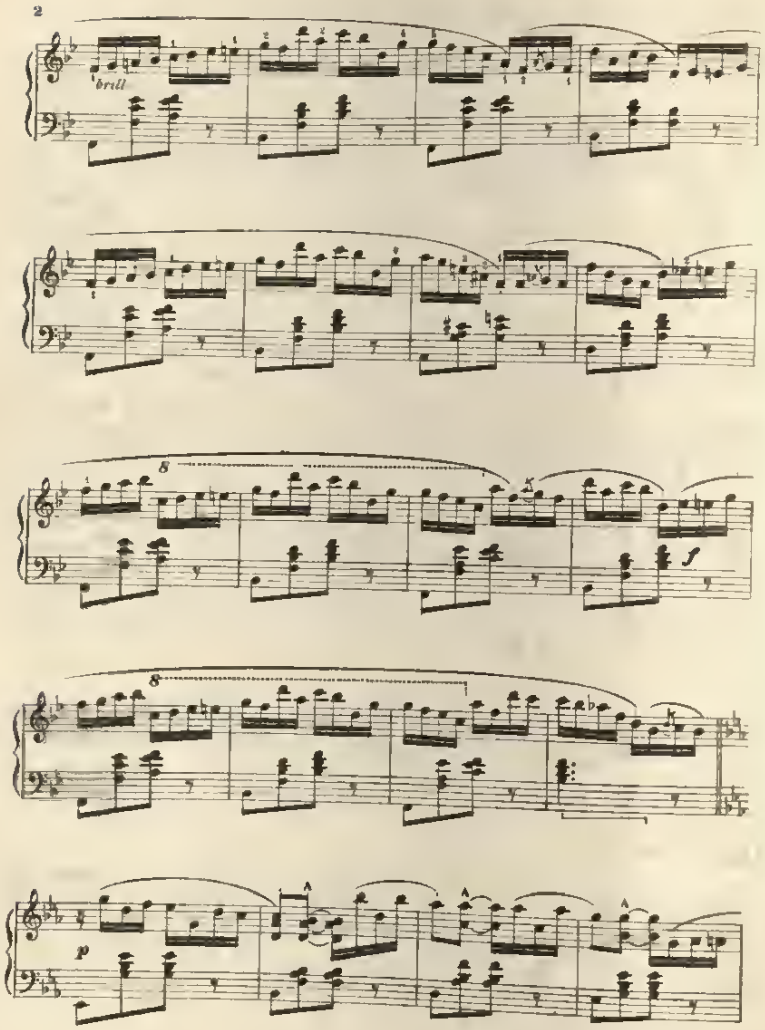
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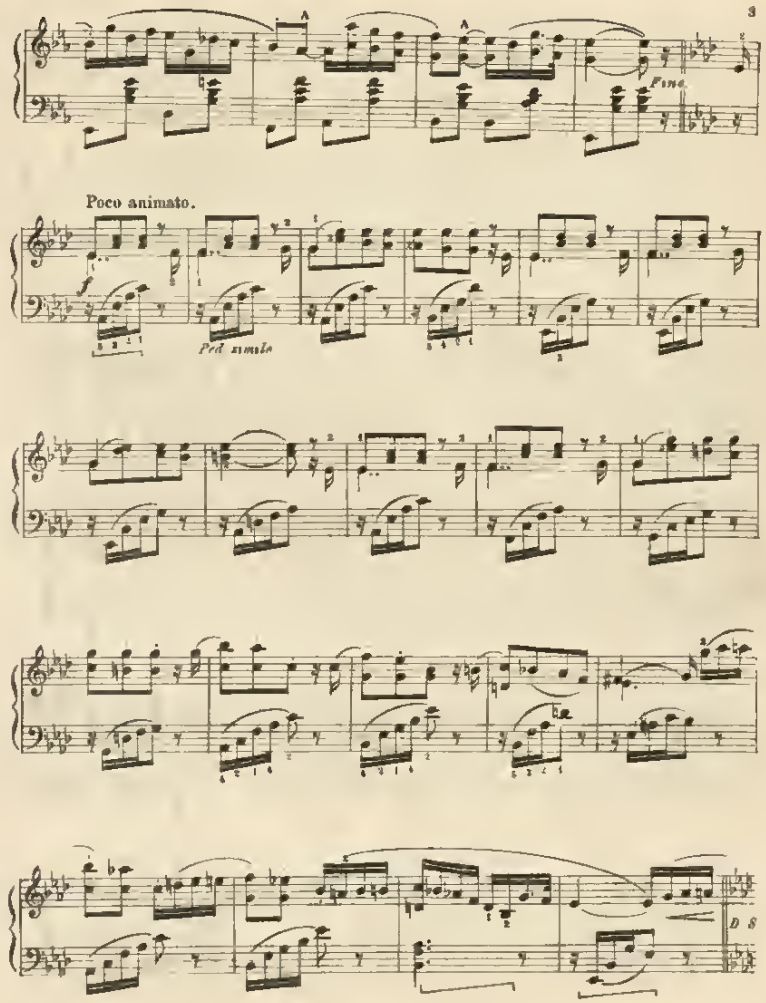
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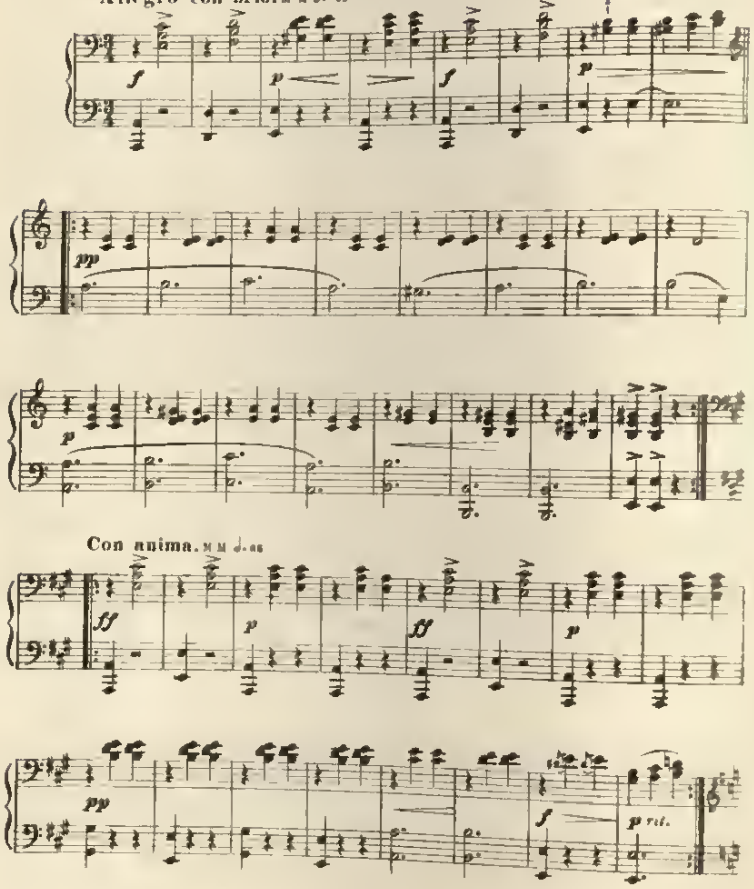
HUNGARIAN DREAM.

SECONDO.

H. F. FABER

Allegro con brio. M M ♩. 69



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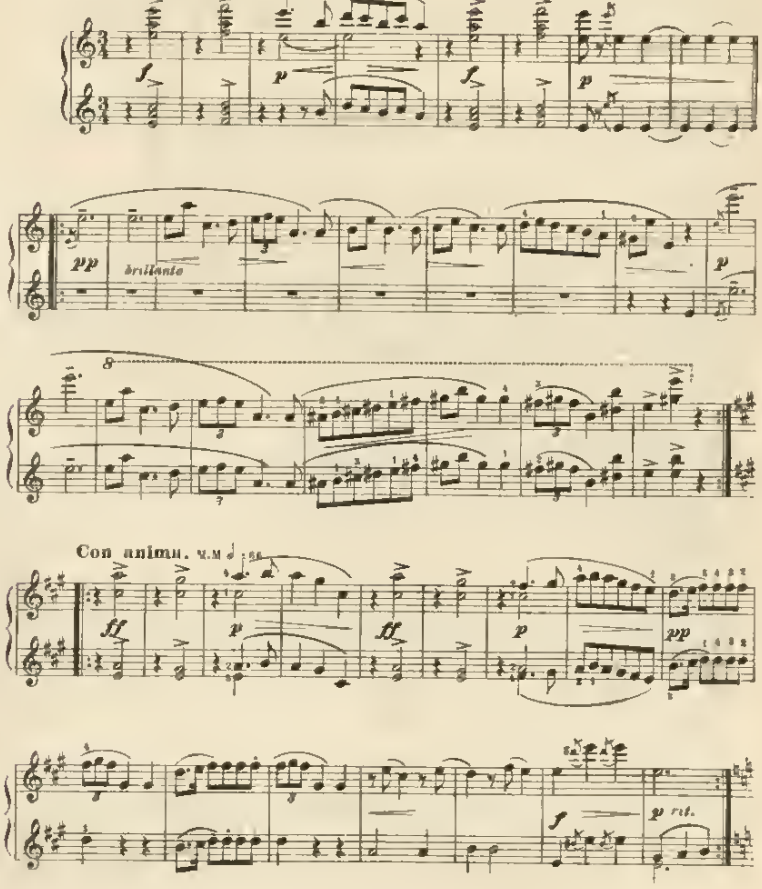
HUNGARIAN DREAM.

PRIMO.

Allegro con brio. M M ♩.=69

H. F. FABER.



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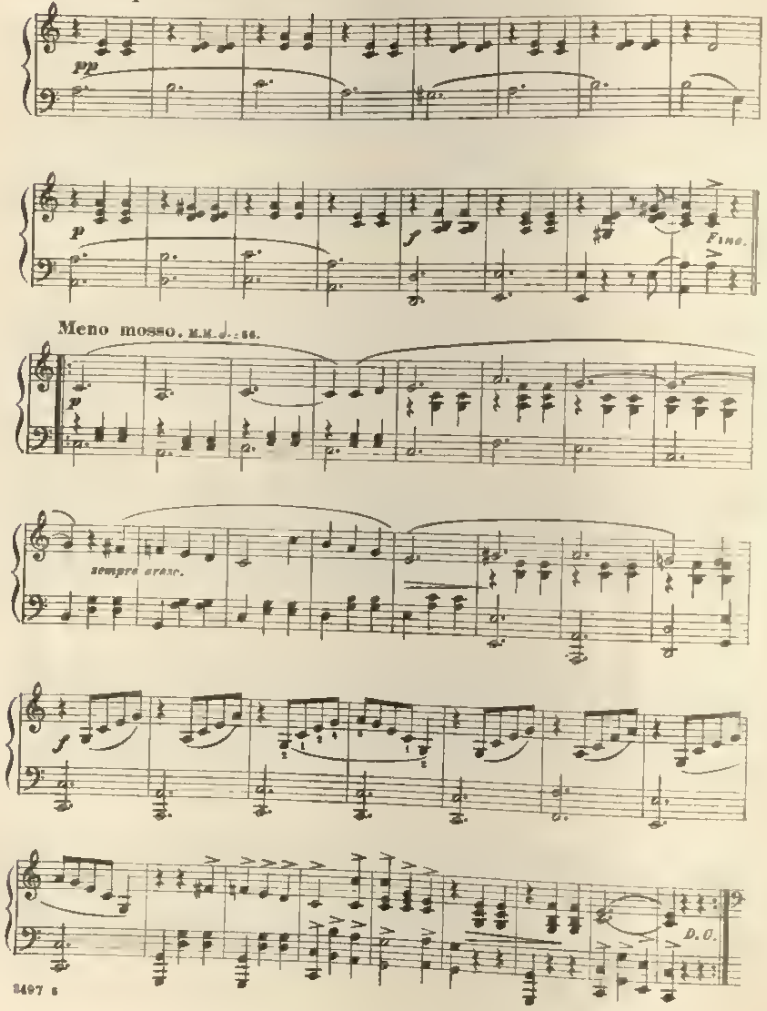

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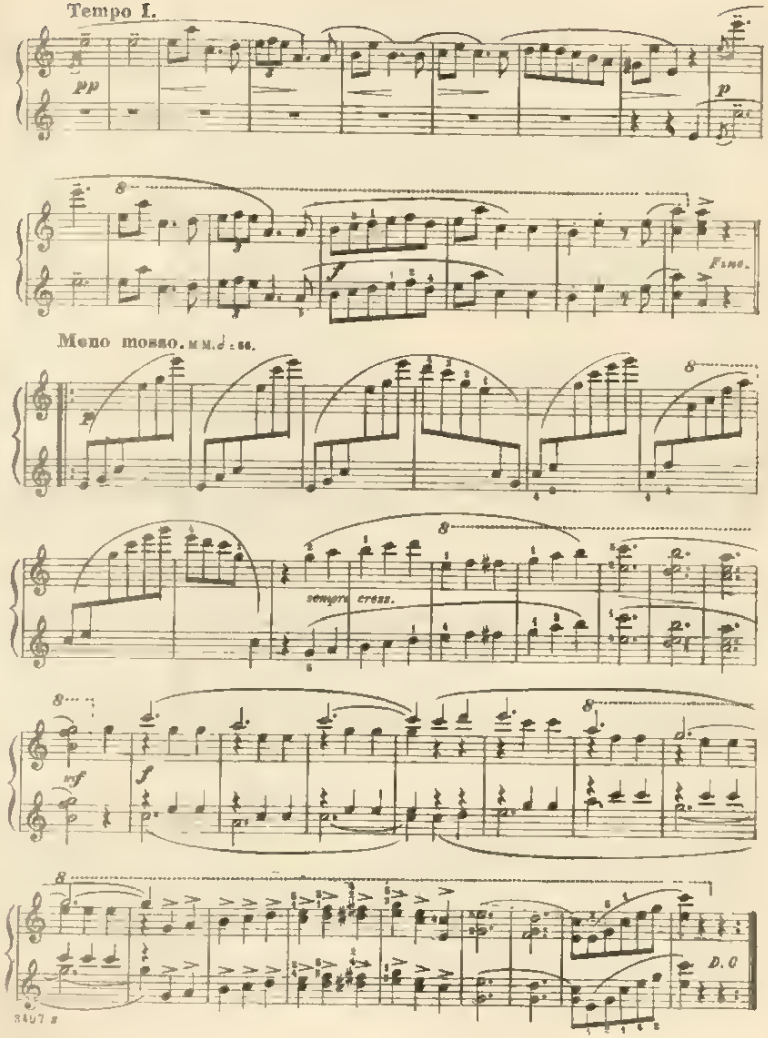

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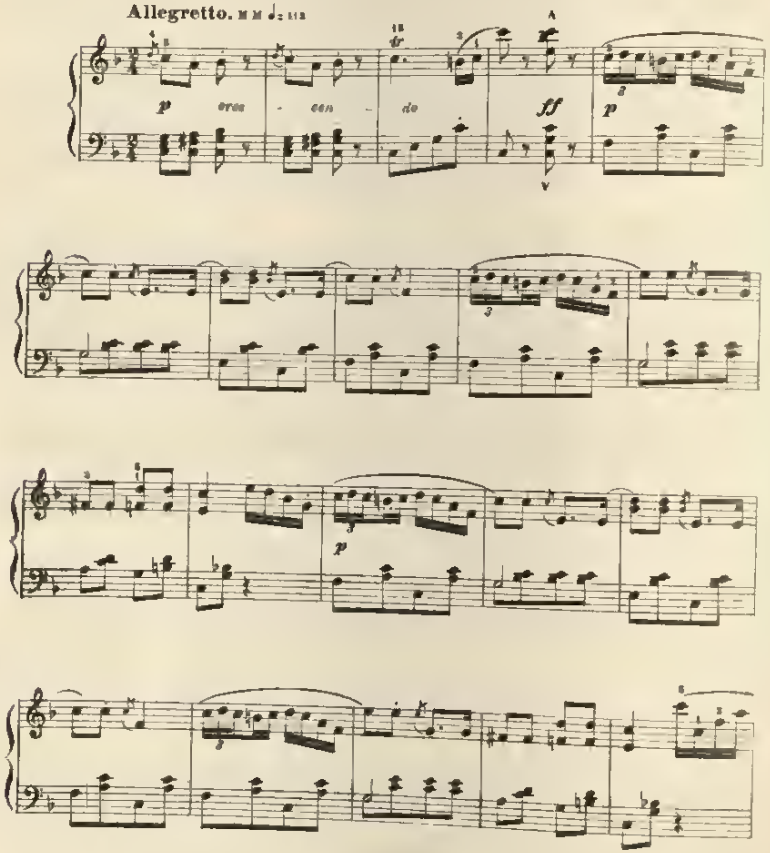
SILVER BELLS.

SILBERGLÖCKCHEN.

POLKA DE SALON.

HENRY WEYTS, Op. 66

Allegretto. ♩. = 112



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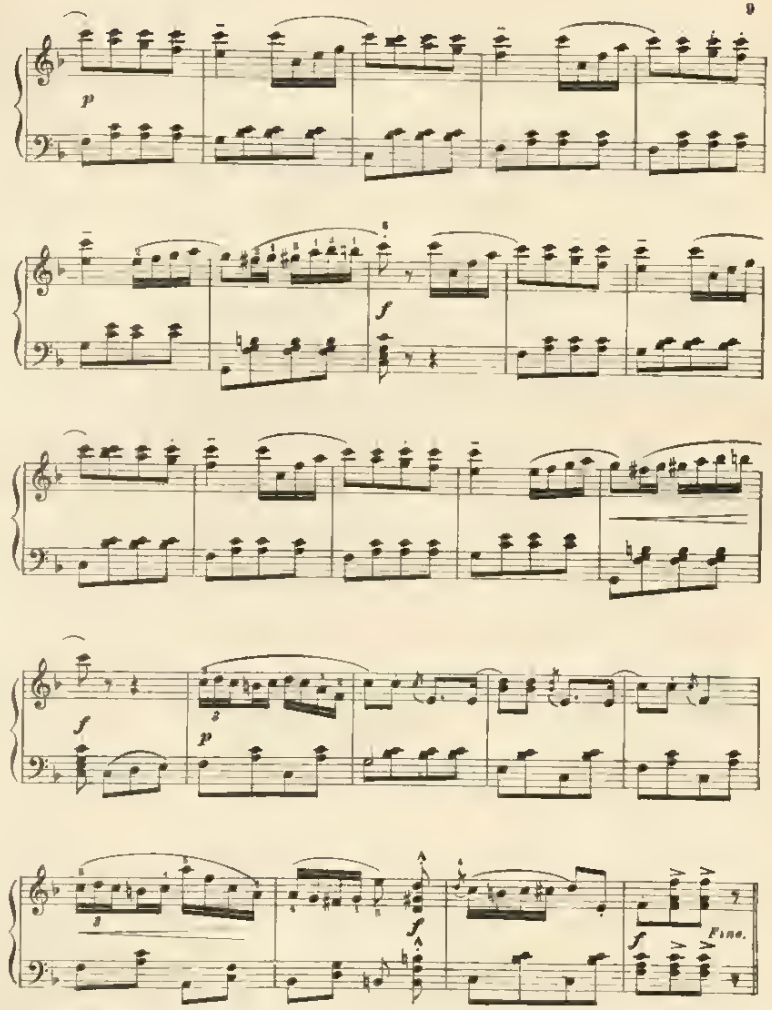
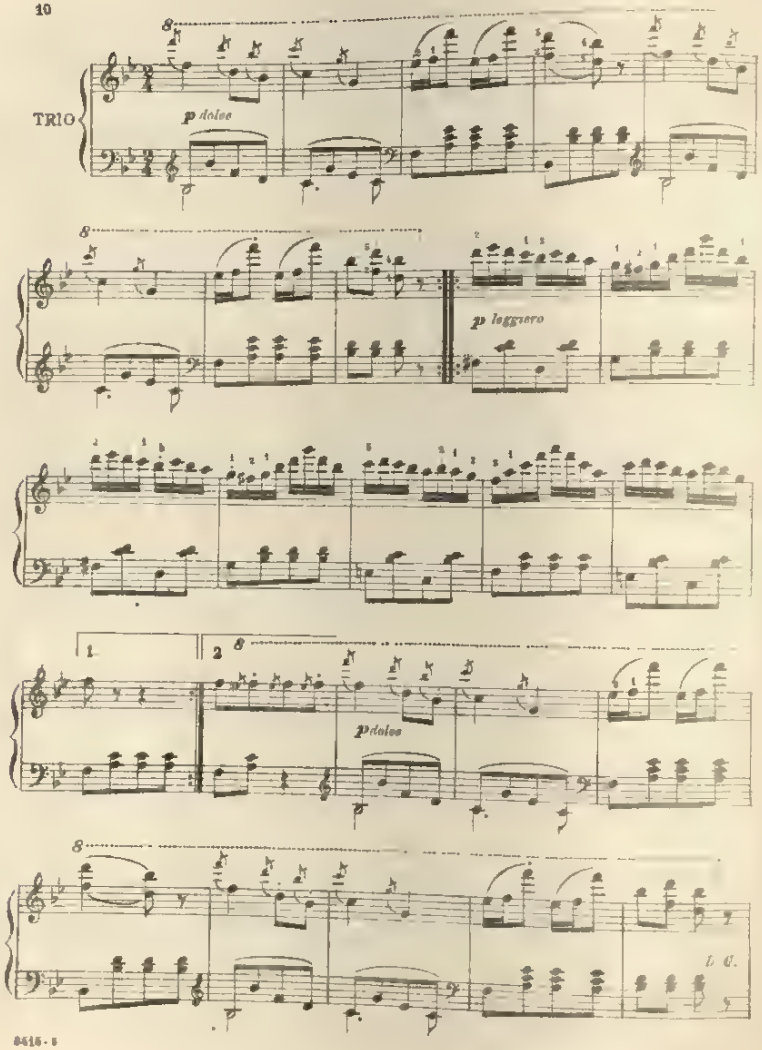


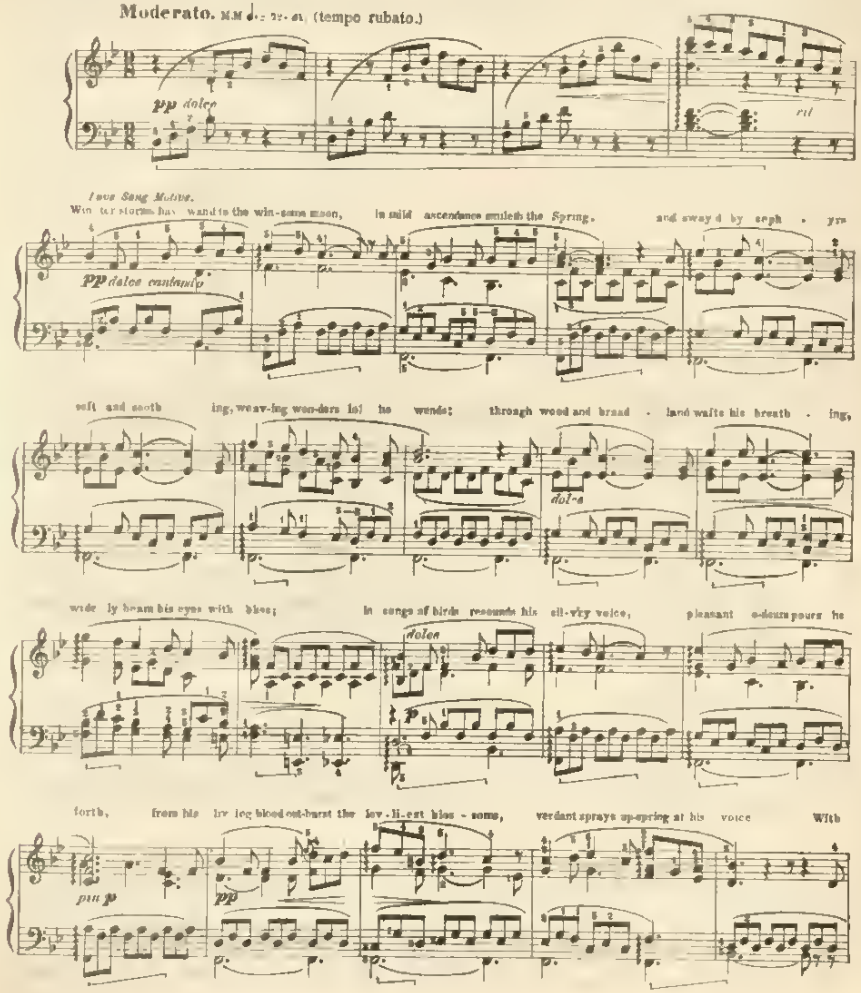


Love-Song of Siegmund.

From Wagner's Music-Drama "Die Walküre."

Edited by Preston Ware Orem.

ARR BY GEORGES BELL.



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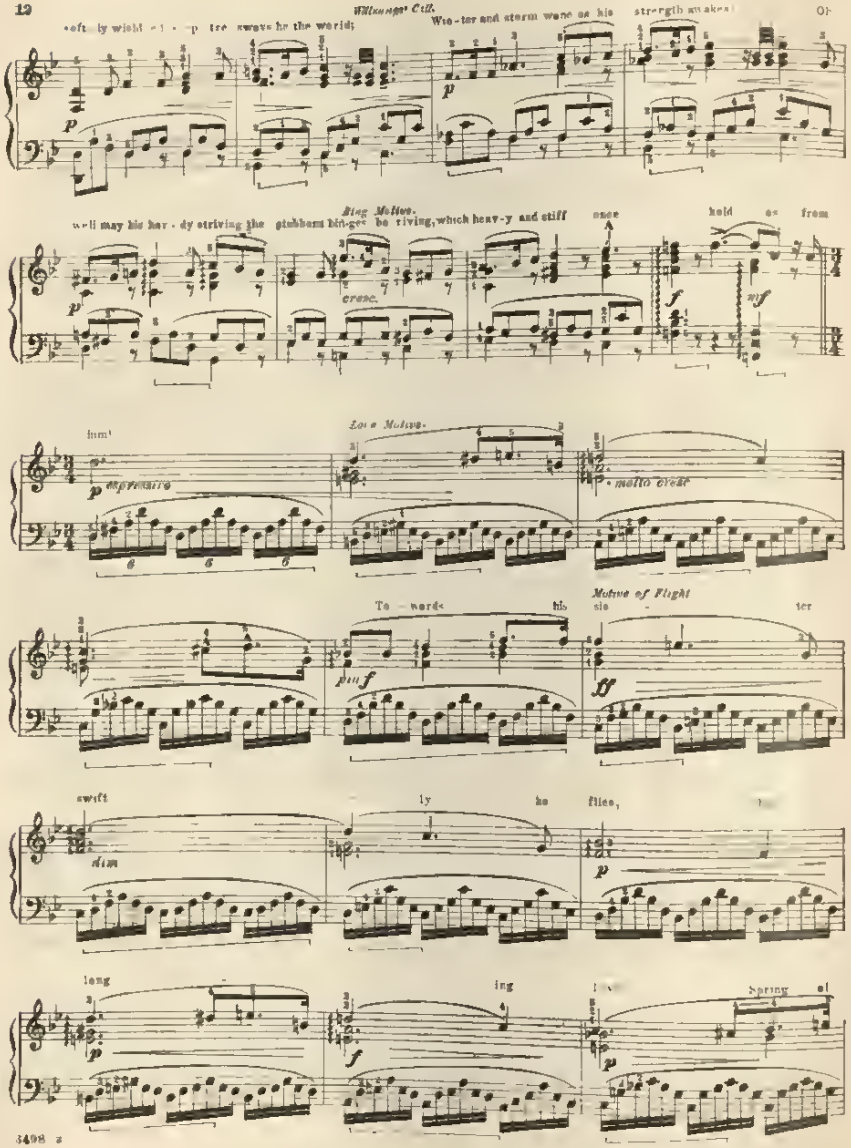
Wilkinnes' Call.

soft - ly wishl - ed - up tre sways he the world; Win - ter and storm wane as his strength awakes! Oh



Ring Motive.

well may his hav - dy striving the stubborn bin-ges be riving, which heav - y and stiff once hold as from

hum!

Love Motive.

espressivo

molto cresc.

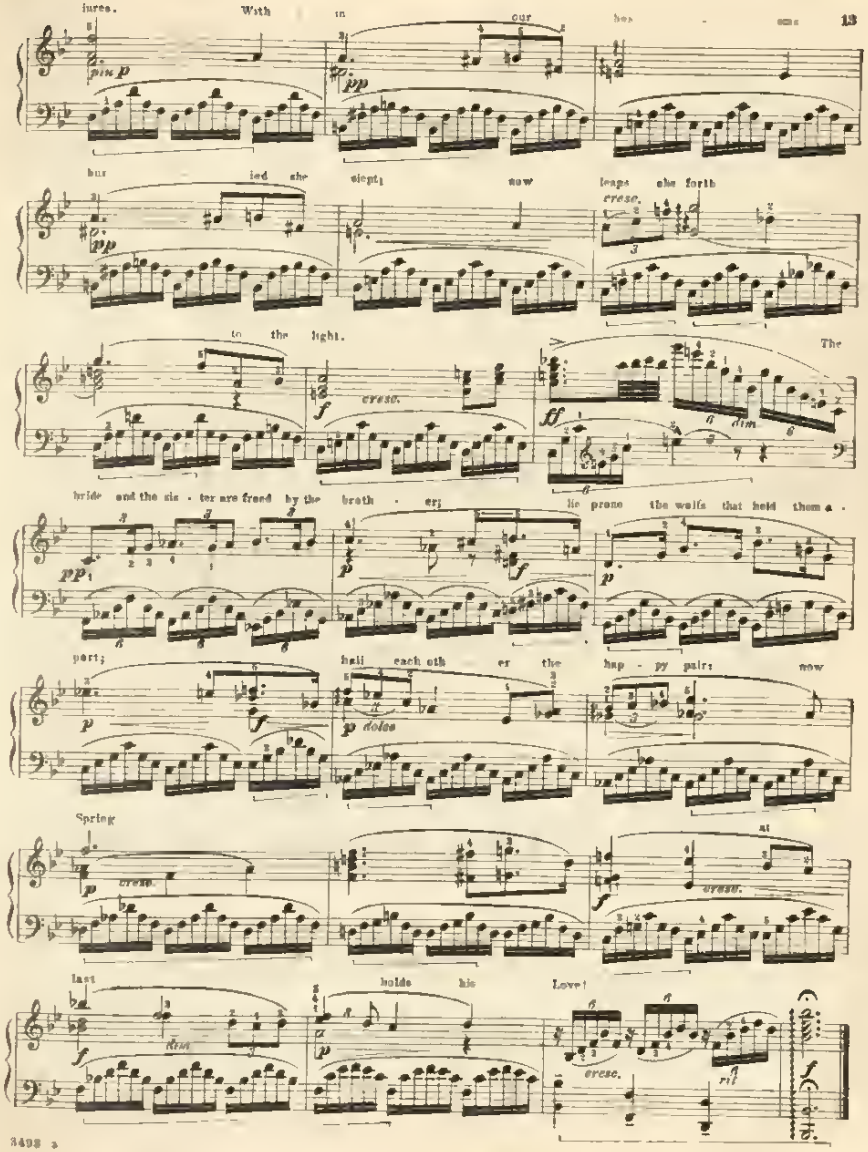
To - wards his sis - ter

Motive of Flight

swift - ly he flies,

long - ing Love! Spring al

iures. With in our bos - oms



bur - ied she slept; now leaps she forth

to the light. The

bride and the sis - ter are freed by the broth - er; lie prone the walls that held them a -

part; hail each oth - er the hap - py pair; now

Spring at

last holds his Love!

№ 3492

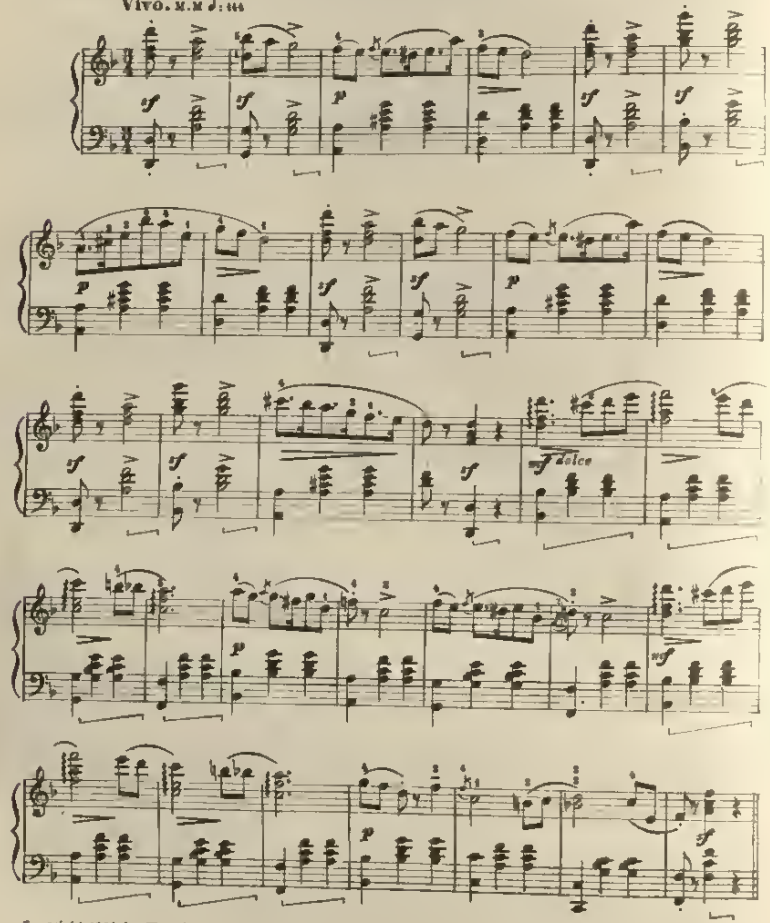
FAIR POLAND.

MAZURKA.

Edited by Preston Ware Orem.

F. WENZEL, Op. 245.

Vivo. M.M ♩: 144



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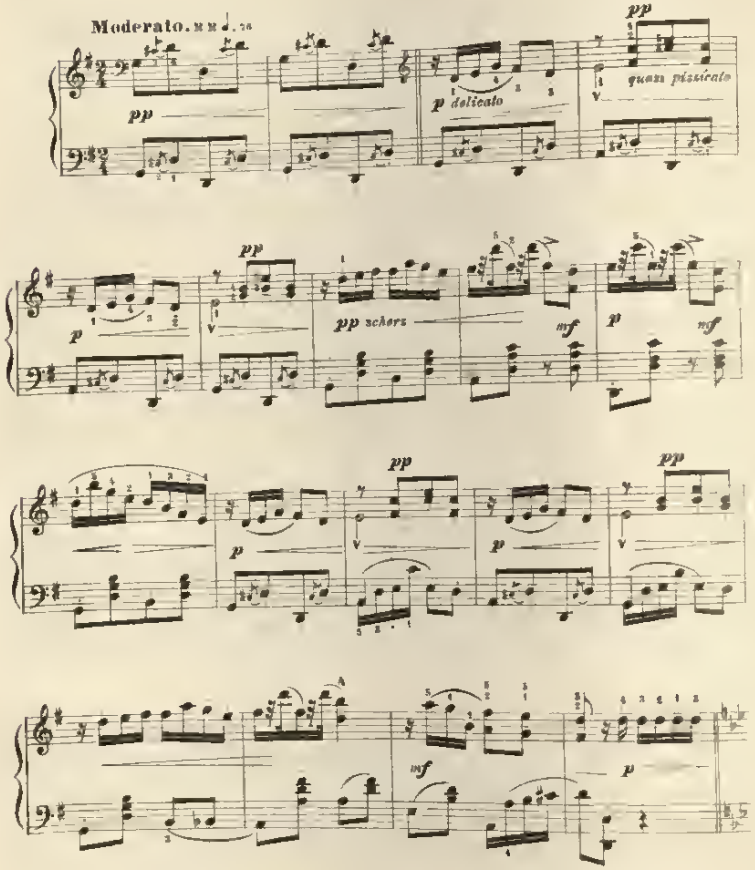
INTERMEZZO PIZZICATO.

H. ENGELMANN, Op 502



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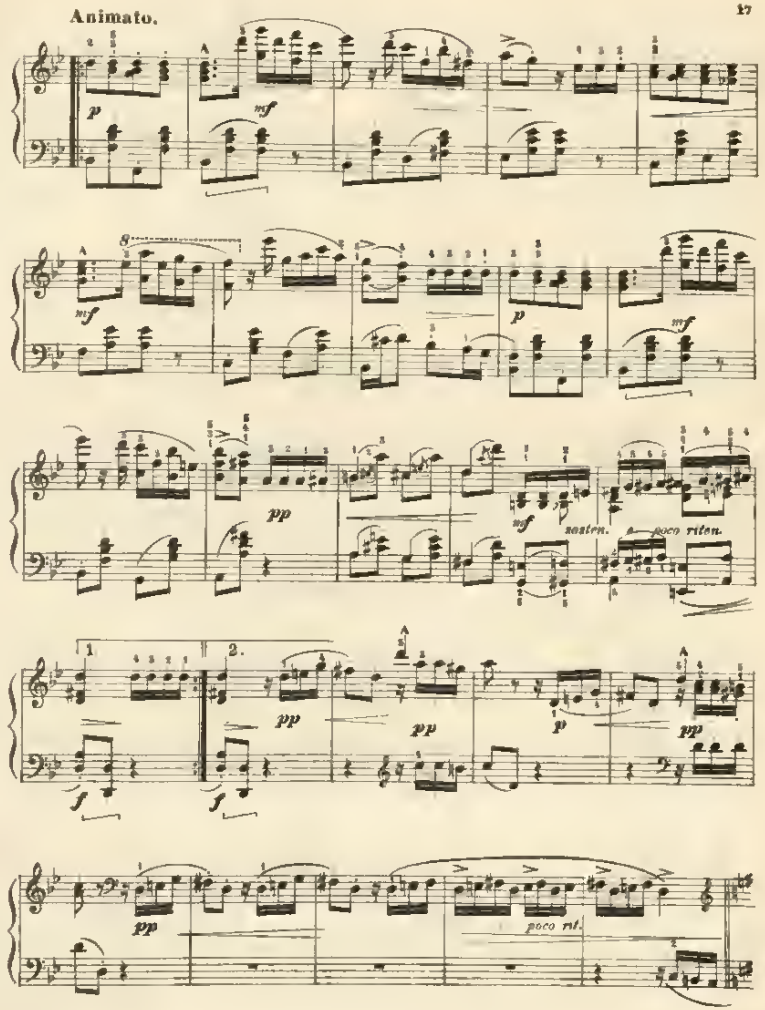
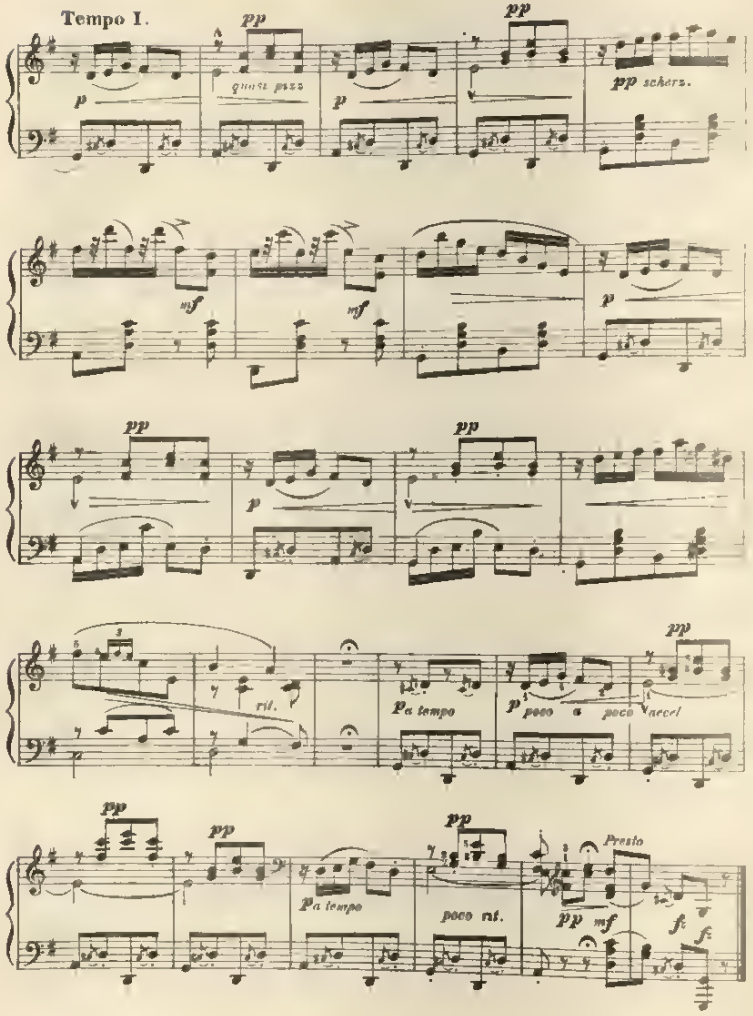
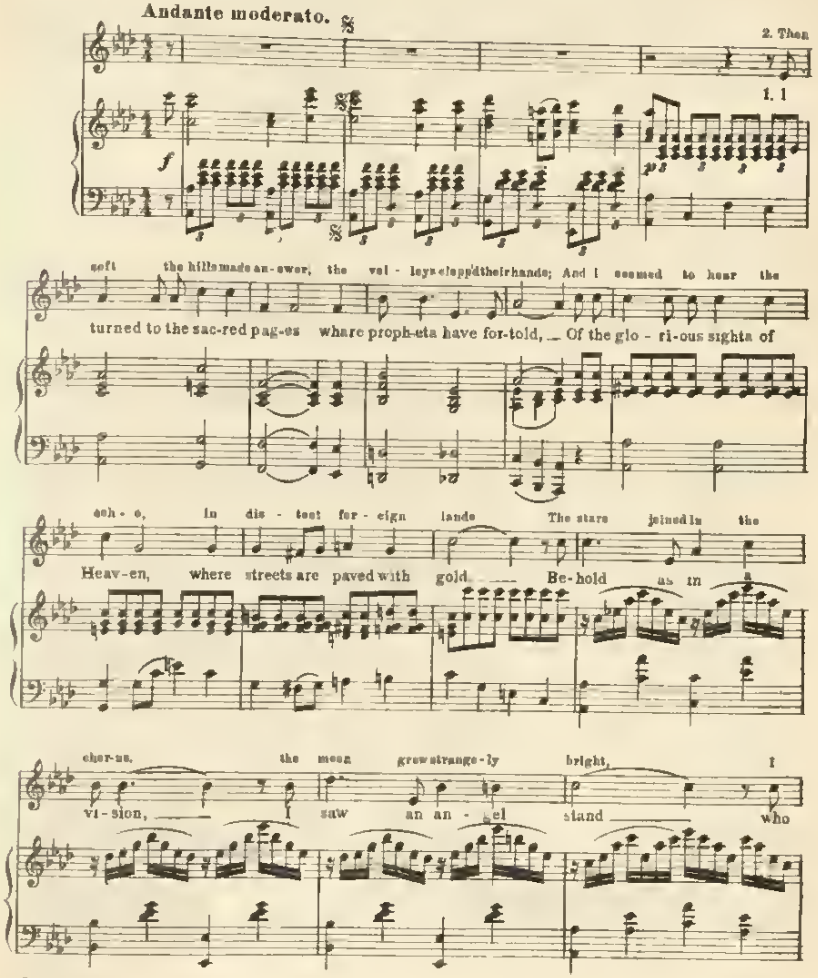




The Ransomed of the King.

Wm. H. Gardner.

Walter A. Phillips.



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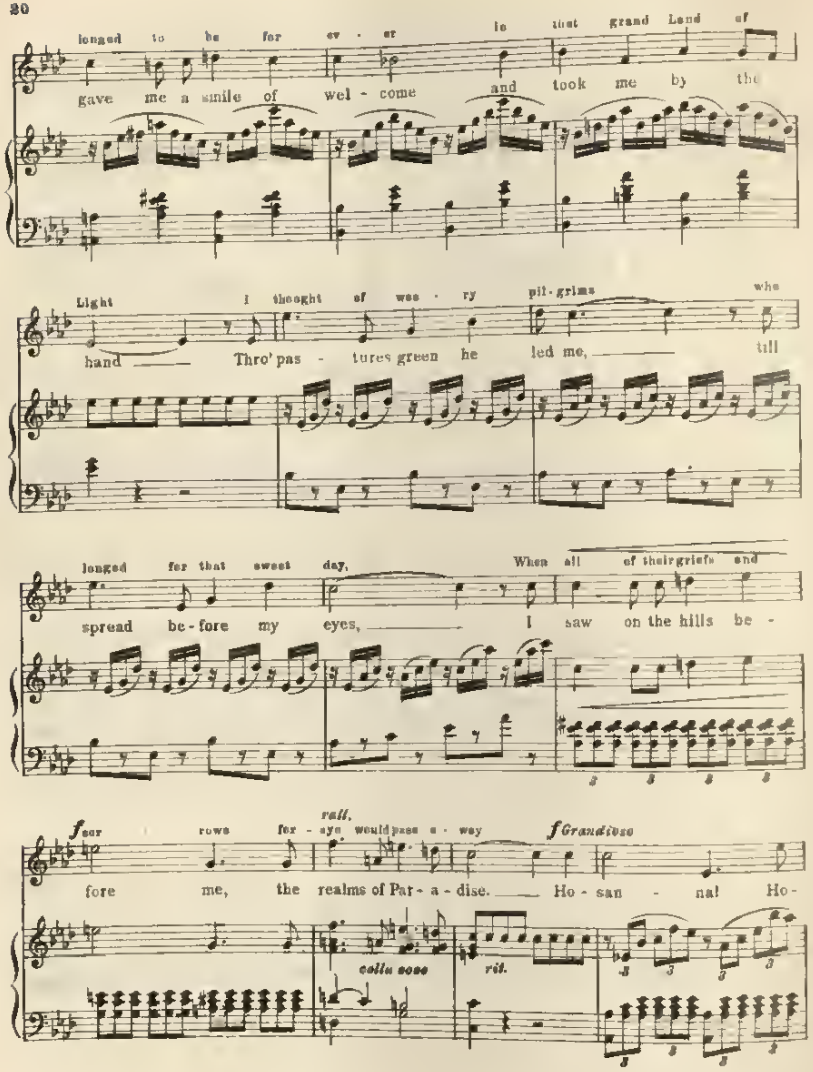
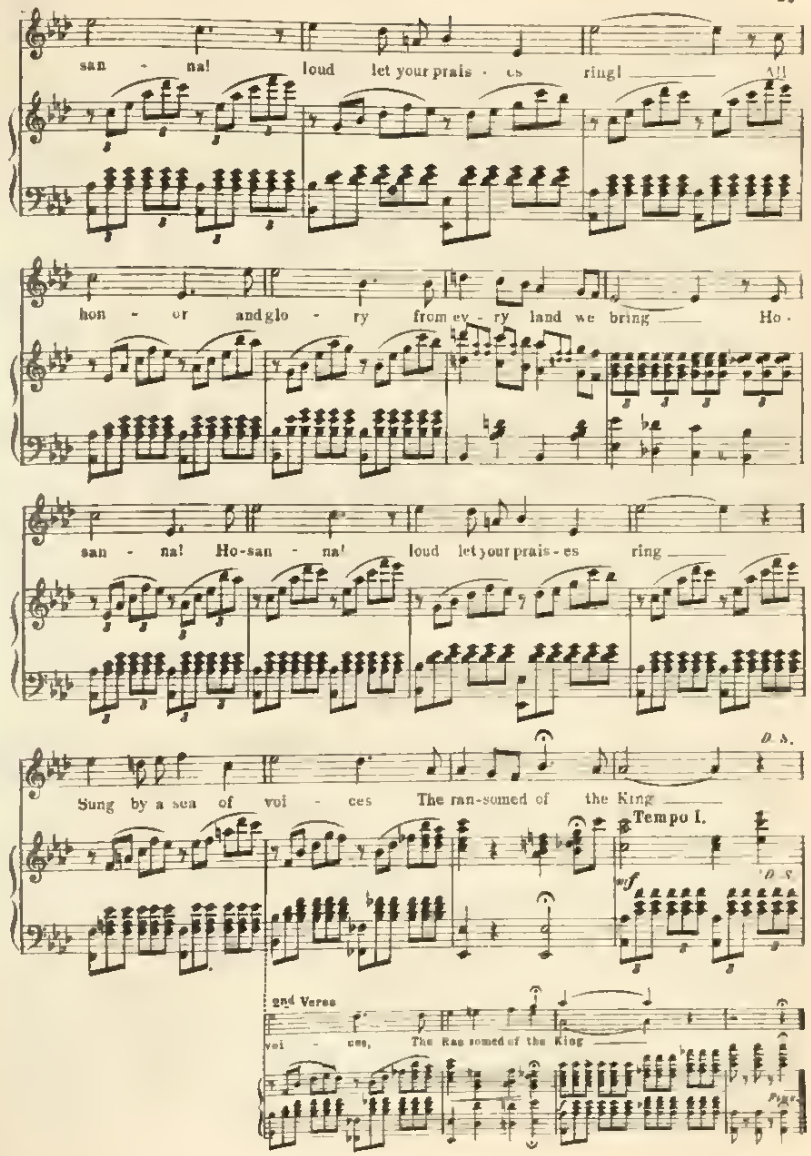
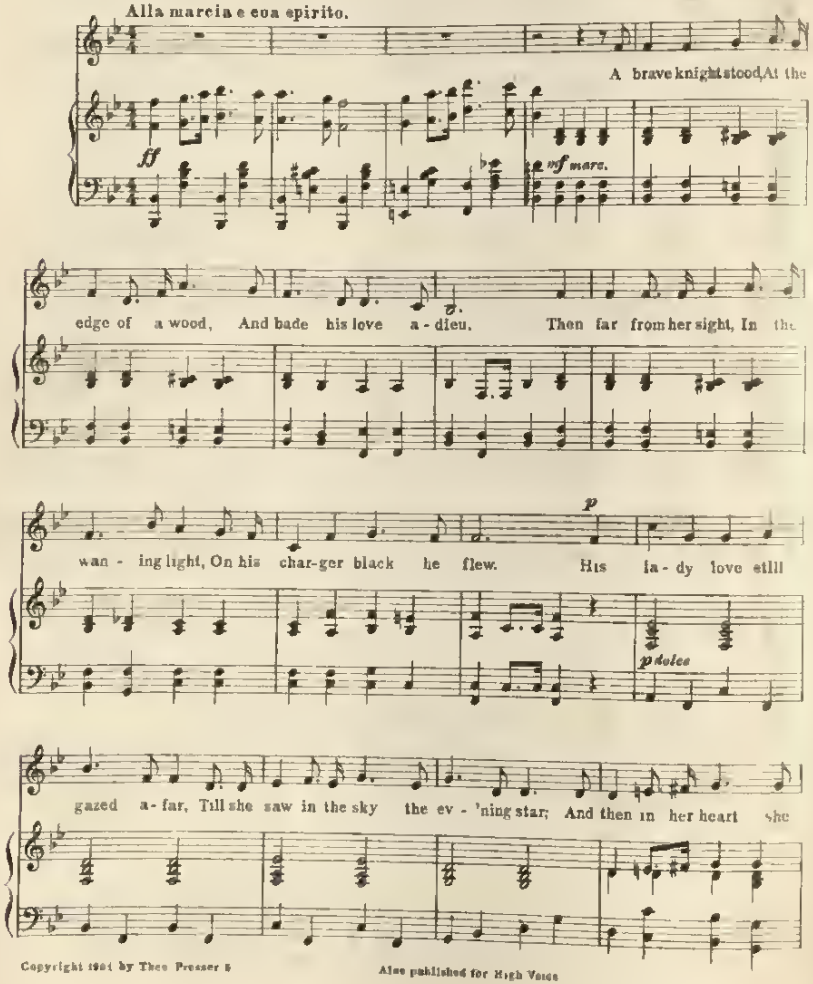

longed to be for ev - er In that grand Land of
gave me a smile of wel - come and took me by the
Light I thought of wea - ry pil-grims who
hand Thro' pas - tures green he led me, till
longed for that sweet day, When all of their griefs and
spread be-fore my eyes, I saw on the hills be -
rall.
f ear rows for - aye would pass a - way
f Grandioso
fore me, the realms of Par - a - dise. Ho - san - na! Ho -
colla voce
rit.


san - na! loud let your prais - es ring! All
hon - or and glo - ry from ev - ry land we bring Ho -
san - na! Ho-san - na! loud let your prais-es ring
D. S.
Sung by a sea of voi - ces The ran-somed of the King
Tempo I.
mf
2nd Verse
voi - ces, The Ran-somed of the King

No 3540

FEARLESS AND FREE.

Wm. Henry Gardner. George Lowell Tracy



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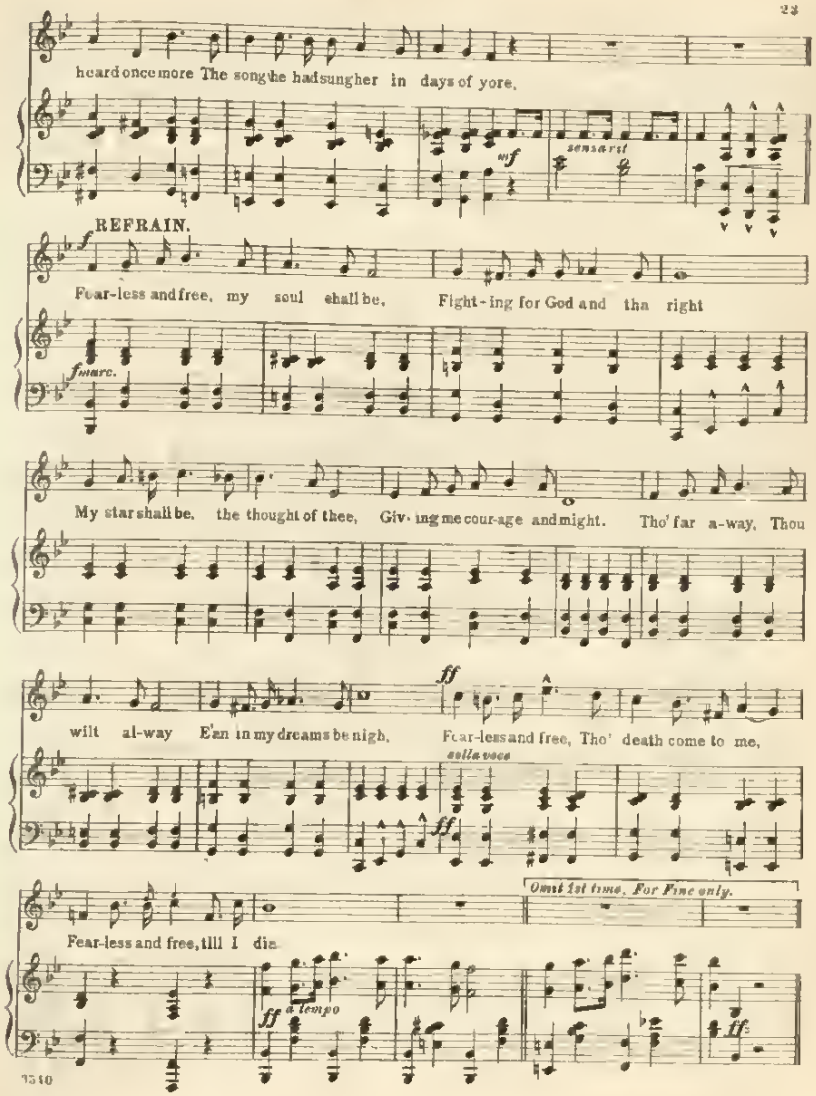
Also published for High Voice



MY OPUS 1.

I.

[A [illegible] musical publication addressed letters to a number of prominent composers asking about the history of their first attempts in composition. We give below several of the replies received, which should have great interest to our readers, particularly those who are studying composition, whether in the early or advanced stages. Several more will follow in a later number of THE ETUDE.—Ed.]

ENGELBERT HUMPERDINCK.

My "first work" like many others, has a peculiar and strange story. Fired with the ardor of youth, at fifteen years of age I came to the heroic conclusion to compose a grand opera. Concerning my theoretical and practical knowledge of music there is not much to say; at that time also, I had never seen an opera on the stage, and of the entire literature was familiar only with the piano arrangement of Mozart's "Figaro," "Don Juan" and "Magic Flute," which I knew almost by heart.

But these things did not keep me from the execution of my audacious purpose, in which no less a person than Goethe, in his quality of author of "Claudine von Villa Bella" was called upon to lend his poetic support. Holidays and half holidays were [illegible] the making of the new work of art, every [illegible] as soon as it was finished, was tried by my [illegible] sister at the piano and little by little, as it [illegible] well set down in score. As soon as the [illegible] was finished I hastened, with fear and [illegible] my heart to Ferdinand Hiller the distin[illegible] director of the Cologne Conservatory, who [illegible] through the manuscript and, with the friendly [illegible] of "worthy of all honor," gave it back to [illegible] more happier than I! My most ardent wish [illegible] be fulfilled. I could enter the conservatory [illegible] Hiller's and Gernsheim's strict discipline [illegible] well for new deeds. Yet this grand opera [illegible] became of it? some one will possibly ask [illegible] sorrowful end soon after. A fire, which [illegible] in the upper part of our house, destroyed [illegible] which, with my other treasures, I [illegible] in the garret. I comforted myself as well [illegible] and busied with weightier things, soon [illegible] the first born of my muse. [illegible] unfortunately it is not possible for [illegible] idea of this harmless creation of my [illegible] it is permitted to everyone to make out [illegible] as possible, and I take this liberty for [illegible] first work as I [illegible] of the old way [illegible] all rist bene."

EDVARD GRIEG.

My first attempts in composition belong all of them [illegible] school boy days, and were given in the [illegible] age. Then followed the apprenticeshood at the Leipzig Conservatory. But I left this celebrated institution, so far as concerns skill in com[illegible] just as ignorant as I entered. The fault [illegible] have been mine but, unfortunately, it is the truth. What I wrote while there has likewise, with a few exceptions been burned up. Among the latter was a string quartet which escaped burning through a chance which I deplore. It happened thus. A [illegible] in his enthusiasm for Schumann, had [illegible] made a score of the latter's piano concerto which had not yet been published, by copying the orchestral parts. When he noticed my great pleasure in it he said "It shall be yours on one condition: you shall make me a present of your string quartet."

So it happened that my manuscript of which I had but one copy passed into his possession, and I think yet with horror on the possibility that it may still be in existence.

Since then more than a generation has passed by. What I have accomplished in that time in large and small works, signifies for me personally a continual development, and yet unfortunately I am conscious never to have reached what I have striven for. So to-day I cannot name a single work as truly a first composition. What remains to me is to contemplate the wandering through art and life as the prelude to that true first work of which, on earth, I am only able to dream.

EDGAR TINEL.

What were my feelings in making my first work? First love, first songs, how they came I know not.

CARL REINECKE.

When a musically disposed child makes his first attempts in composition, in most cases the results are little songs or piano pieces. Such was also the case when I, as a seven-year-old boy, believed that I could no longer refrain from a musical invasion of the world. But, if to-day scarcely anyone concerns himself about the first pieces of a Mozart, or Beethoven's variations on a march by Dressler it is not likely that such as I can expect that anyone should have interest in my first work, a waltz of sixteen measures. What more can I say concerning it?

FELIX WEINGARTNER.

What my first work is I cannot now say. At a very early age I began to try my hand at composition. Even yet I have a box of music manuscripts, including a symphony, a string quartet, several opera arias, small cantatas, songs, etc.

EUGEN D'ALBERT.

My first work was published as opus 1 by Bote & Bock in Berlin in 1884. I composed it in 1880. This work, of course was not my first composition, a composer does not usually give his first attempts to a publisher. Before the time when my opus 1 was published I had reached opus 50 and had written operas, symphonies, etc. but these youthful works it is usually best to throw into the fire.

(To be continued.)

MUSIC AS MENTAL DISCIPLINE.

BY ELIZABETH C. NORTHUP

Does the study of music afford mental discipline? To the real musician, through whose mind float visions of theory examinations and knotty problems in harmony and counterpoint, there is but one answer to this question, and that affirmative. But put the question to your purely literary or scientific man, who knows nothing of music. Mental discipline! Surely not. It may be a pleasant accompaniment to conversation at social functions, but for intellectual discipline you must turn to science or letters.

But these are short-sighted conclusions on the part of the non-musical. They are due partly to ignorance and partly to the fact that many who are studying and some even who are teaching music are not real musicians. Hence the matter of intellectual development through music is often lost sight of by both teacher and pupil. We have all heard players who were seldom guilty of using their brains. Perhaps some of us have suffered under instructors whose mental grasp of what they were trying to teach left something to be desired. These are the musicians, so called, who seem to prove the negative side of the question. In reality the evidence tells against themselves, and not against music, as affording mental discipline.

Activities Involved in Music Study.

What, then, are the various activities upon which the study of music makes demands? The sensibilities and the will may head the list because concerning these there is no dispute. But to stop at this point is a mistake. Musical study draws still more heavily upon the intellectual powers. There is complicated notation to be deciphered: there are intricate mathematical calculations to be worked out: there are analytic and synthetic processes quite as exacting as any that science or letters demand. And these require the most strenuous application and unwavering concentration of mind.

Take the matter of sight-reading, for example. This is often looked upon as a special gift, when more frequently it is an acquirement,—the result of the most intense mental concentration through tedious years. To read music at sight, especially classical music—which is based upon complex structural laws—demands intellectual activity at its highest power. The ability to comprehend at sight a musical composition, not only in its general form, but in the infinite variations in which it is marked out in detail, is an intellectual feat that may well be envied by both the scientist and the man of letters. Breadth of conception, swiftness of insight, certainty of action—these are mental powers well worth striving for and musical study that is worthy of the name will bring these powers to a high state of discipline quite as surely as the study of logic or pure mathematics.

Demands of Musical Composition.

In respect to musical composition, it is, of course self-evident that the brain of the composer must be trained in advance. After all allowances have been made for genius, inspiration goes limping if deprived of the necessary mental equipment, and while study in many fields is helpful to the composer his chief reliance must always be upon the development that his intellectual powers have received from the study of his chosen art.

If it is urged that composing is not everybody's affair, take another illustration: that of listening to music. There are few whom this does not concern. If the literary man who looks askance at musical study as idle and unprofitable could have presented to him a mental photograph of his thought processes while he is listening to music, it would be a startling revelation to him. For if the process of composition is wonderful, the ability to comprehend a musical composition as it is presented, under the necessary time-limitations imposed upon music is no trivial matter. Our literary friend would be ashamed to listen to a lecture—the nearest analogy in point of time-limitation—with as little comprehension as he must in his complacent ignorance listen to music. And yet in respect to the complexity of impressions produced in a single instant the lecture does not begin to make the demand upon the intellect that is made by a musical composition.

Add to this complexity of impressions the almost unique relation that music sustains to time, and it will be seen that the ability to discriminate rapidly and without confusion requires mental alertness of the highest order. To the book, the statue, the mathematical problem or the chemical experiment one may return again and again. But by the great majority of listeners the symphony must be analyzed and comprehended as it passes, or not at all. To most people when the tide of sound has receded there is left only the memory of a vague delight. A few comprehend the general outline of the composition. But only those who are fully qualified by long study of the art grasp its full beauty and significance.

It would of course, be possible to treat this subject more in detail, to show by concrete examples how music combines in itself the discipline offered by other studies. Here it demands mathematics; there logic; at another point it presses science into its service, poetry is its willing ally, and mechanical skill its ready servant. But enough has been said to indicate the general line of the argument. If in a given instance musical study fails to train the mind, the fault lies either with the teacher or with the pupil. Music when studied as an art affords mental discipline of a high order. To allow any lower claim than this is to exclude it from its true place as one of the chief factors in securing a well-rounded education.

If people spent the time in correcting their faults that they take to make excuses for them, they and their neighbors would get on more smoothly and all be happier.

MUSIC FOR MUSIC'S SAKE

BY C FRED KENYON

I BELIEVE of all the pitfalls that lie in the path of the student none is so dangerous, or so unsuspected, as that state of mind which regards music as a means to some particular end, and not as an art which should be studied simply and solely for its own sake. To obtain praise, to gain money and position, to create a stir in the world—these are but a few of the incentives to long and careful study which dominate many of our most prominent young musicians. Ambition is pursued at the sacrifice of contentment and happiness, and the solace of sweet sound is lost in the strenuous effort to become famous.

Legitimate ambition is very praiseworthy, but no ambition can be looked on with favor which leads its possessor to forget his art in his love of self. He who studies music must put music first; he must love it as he loves his own life, and he may rest assured that until he can do so, he is not worthy of success and fame. Money will not bring him happiness, nor will applause, if these stand higher in his regard than his art. Music belongs to the spiritual part of man's nature; money is of the earth earthy.

The desire to be praised leads students to attempt pieces which are far too advanced for their mental, artistic and physical gifts. They cannot remain content to develop their powers slowly and surely, but must needs try to reach the top of the tree without first doing the necessary climbing. The consequence is that, in many cases, they do themselves incalculable harm and cripple the very talents they are wishful to cultivate. Music must be studied, it cannot be played with. The ground must be traversed slowly, and with patient steps; he who runs will stumble and fall, and will probably injure himself mortally.

All teachers must have observed this desire, which most pupils evince, of wishing to study pieces which are technically difficult. They wish to play Liszt before they have finished Czerny. They despise Mendelssohn's "Songs Without Words" and scoff at Mozart's sonatas. They will have a piece which shall show off their technical powers to the fullest advantage. Why? Is it because they obtain more pleasure from "showy" pieces than they do from less difficult, but more beautiful, works? If so, they are not true musicians. But, in most cases, they are simply possessed by a ridiculous anxiety to excite the wonder and admiration of their friends; they do not study music, but their own vanity. This impulse should be checked at the outset. The pupil should be made to see that he degrades music when he uses it entirely for his own selfish ends. A simple piece of music, provided it be instinct with beauty, is just as worthy of performance as a difficult one, and to neglect many of the gems of our pianoforte literature just because they happen to be technically easy is to act contrary to all the canons of true art. Even our greatest pianists do not neglect elementary pieces, for it often happens that music which is technically simple is yet full of deep and tender poetry which calls for the touch of a true musician and poet. Some of the greatest works are the simplest, and he who neglects them for reasons of personal vanity is not only injuring himself, but is also insulting the art which he professes to love.

This peculiarly modern craving for fame often leads pianists into wilful exaggeration when performing the works of the great masters. They feel that they must, at all costs, be original, and so, by ridiculous mannerisms and absurd eccentricities, they try to attract the attention of the public. That kind of conduct may be praiseworthy enough for a sixth rate showman, but one does not expect to see it from an earnest student of music. All music should be performed as the composer intended it to be performed, that is, simply and naturally. No amount of straining after effect has ever yet established a permanent reputation, while it very often does much to hinder one's advance toward success.

And in conclusion it should be remembered that the simplest piece of music, if it be a work of beauty, is worthy of the deepest respect; it should be performed in all humility, and even if played alone in private it will serve as a tribute of respectful admiration to the dead composer.

MUSICAL IDEALS FOR THE TWENTIETH CENTURY

BY MARIE BENEDICT

ALWAYS in thought and in practice, to recognize the truth that, as nobility in power in beauty in its influence on the unfolding of the higher faculties of the race, music is more than the equal of its sister-arts, poetry, painting and sculpture. The truth that every piece of genuine music has an art-message for him who will receive it, just as truly as has every poem, every painting, every piece of sculpture worthy the name.

Never to desecrate this nobility, this beauty, by regarding the study of music ("taking lessons") as a means for the acquisition of a mere external accomplishment, to be taken up, and to be abandoned, much as one wears or throws aside a pretty costume; and for much the same reason, without even a thought of the priceless treasures thus trampled in the dust, of the well-spring of personal pleasure thus choked with the refuse of thoughtless vanity and indolent indifference.

Never to allow the practice periods to degenerate into hours of mere mechanical repetition of mechanical movements, with little thought, and not much more concerning the reason thereof, but make them hours of earnest, intelligent work, demanding and receiving the closest concentration of your finest powers, if you would ever acquire even the technical ability to speak the language of music.

Always to recognize the seemingly self-evident truth, that the student of music has ears,—physical, mental and emotional,—all of which must be trained to the highest degree of sensitive power, if the student is ever to hear or to understand the art message and to be able to interpret it to others.

Cultivation of the physical ear to the power of absolute recognition of the shifting shades of tone-color, with all their wondrous fascination. Content with nothing else for your own practice, or for your teaching, than knowledge of the very best modes of technical development, no matter how strenuous is the effort required to reach the sources of such knowledge —the great teachers of the present time. Cultivation of the esthetic sense co-ordinately with the cultivation of the technic of hand, fingers, wrist, and arm, or of the vocal organism, by observation and absorption of beauty in every department of art, in every mood of Nature. Action on the truth that broad educational growth of all sides of the nature, self-directed if may be, if necessary, must be part and parcel of the development of the well-rounded musician. Command of all the well-nigh infinite variety of tonal witchery which the wizard, Touch, can persuade from the strings.

To awaken the general public to a better appreciation of what music is, and what is its place in life, by beguiling as large a portion as possible of the said public into attendance at thoroughly good concerts and recitals. Such beguiling is not impossible, and there are several avenues to the goal of its accomplishment.

To impress upon even young students the truth that brains, as well as hands, are for every day use.

To affectionately reverence the noble art you study, or with which you may have been but toying, as the most subtle and the most beautiful of all the arts which have through the centuries been the joy of men. To affectionately reverence the instrument you study, as that which will lead you, have you but the power to follow, to the innermost shrine of the Beautiful.

To be present at every thoroughly good concert and recital that strenuous efforts will bring within your reach. As is food to the physical organism, so are these to the growth of the artistic nature.

We stand within the vestibule of the twentieth century. As we make our way through the lofty halls, the vaulted audience-rooms of this building of old Father Time, the degree of attainment which we Americans reach in the noble art of music depends largely, if not entirely, upon ourselves. As Emerson has somewhere said, "We shall find no more of beauty than we carry with us." Shall it still continue to be possible to say of us, as a leading critic in the greatest city of our land recently said, that even there people will not attend a concert simply to hear its music, but that some sort of a personality must be exploited if an audience is to be gained?

LOST A PIECE!

BY FREDERIC F HARMON

"A DOLLAR saved is a dollar earned" says the financier. So, also, a piece learned and retained is worth treble the one learned and forgotten.

It is a common fault with many bright pupils that, after mastering a composition and playing it a few times for their friends, they let it slip from them for want of regular reviewing. For memory, [illegible] mastered by recollection, is a treacherous [illegible] is a true friend to-day, to-morrow it is a tra[illegible]

The Fault

Now, this fault is generally the result [illegible] ness. The pupil may like a piece and play it [illegible] perhaps he feels that it is his best effort, and [illegible] probably tries it on every piano he comes [illegible] it remains a curious fact that at the end of [illegible] instead of playing it better, he plays it a [illegible] worse than when he finished it with his teacher [illegible] why? Because he forgot one of the most im[illegible] rules of music-study, namely, old pieces re[illegible] tice the same as new ones. It is a great error [illegible] to play and never to practice. He who d[illegible] surely retrograde, because he will make one [illegible] to-day, two to-morrow, three the next [illegible] so until the piece, that a short time [illegible] pride of his teacher and the delight of his [illegible] now an intolerable mass of musical errors.

The Remedy

The remedy for this is, indeed, very simple [illegible] posing a person has six compositions well [illegible] Let him review two on Monday, two more [illegible] day, and the other two on Wednesday. T[illegible] first two again on Thursday and so on. [illegible] pupil's practice-time be too limited to a[illegible] review one piece a day, giving the most at[illegible] the troublesome passages and their most diffi[illegible] Regularity coupled with perseverance will [illegible] time bring surprising results. The old pieces [illegible] of getting worse from wear, will constantly improve and consequently will become a lasting joy instead of a mere fleeting pleasure.

Finally, a few words of warning. When reviewing, a person should always practice a piece at a much slower tempo than he would play it in, and he must have his mind strongly concentrated, not to make a single mistake.

And, again, let him be systematic. A good way is to write the names of the compositions and the days for reviewing them on paper and keep it in sight on the piano. Let the program be carried out faithfully, and a repertoire will be gained and retained.

A CLEAR idea of what is to be expressed and what beauty there is in music will lead many an indifferent student to strive more earnestly for adequate powers of interpretation. Symmetrical training gives quality, breadth, and true culture. Keep touch and technic, interpretation and execution, emotion and intelligence, heart and head always united, but put the emphasis on touch, interpretation, feeling, heart, and aim for the culture and education of the pupil, not the public. —*Henry G. Hanchett.*

Studio Experiences

THE TEACHER'S WAY

II

MAKING A PUPIN

[illegible] Della Crane played quite well when she [illegible] the school, but she had been taught by her [illegible] who had old-fashioned ideas, and come[illegible] Della had to have a careful training in tech[illegible] to use her hands and fingers somewhat [illegible] to the way she had been doing. After [illegible] had a piece. When she had practiced a [illegible] on this piece, I saw that she would fall [illegible] old ways if she practiced longer on it, so I [illegible] put this piece away and do not touch it again [illegible] I tell you. I have another piece for you."

The next day Mrs. Crane called to see me, evidently quite perturbed. "I want Della to learn one piece [illegible] before she begins another," said she.

"Mrs. Crane," I replied, "you sent your daughter [illegible] because you heard that there was superior teaching here."

[illegible]

[illegible] all the pupils could play before an audi[illegible]

[illegible] again assented.

[illegible] my new method of teaching that they are [illegible] Now I am going to ask you to have [illegible] me and do not criticise me, no matter [illegible] until Christmas. Then if you are not satis[illegible] the end of the term, you may withdraw [illegible] from the school."

[illegible] worked on the second piece for a time, [illegible] the same reason I told her to put it away [illegible] her a third and far more difficult piece. [illegible] day Mrs. Crane appeared on the scene. The [illegible] were about as before, and I closed the [illegible] by saying:

[illegible] it was understood that you would make [illegible] before Christmas. I assure you, that [illegible] be perfectly satisfied and that you will see [illegible] understand what I am doing."

[illegible] away with a dejected air and I am sure [illegible] it was a crazy way to teach. Della [illegible] third piece up to a finish, really played [illegible] I told her to bring the first two pieces [illegible] lesson. When she came I opened the first [illegible] told her to play it.

[illegible] I haven't touched it since I played it here [illegible]

"[illegible] matter, play it."

"[illegible] I can't play it."

"[illegible] try to play it."

[illegible] surprise she played it far better than she [illegible] when she left off practicing it. The same [illegible] happened with the second piece. Her general [illegible] and the conquering of greater difficulties in [illegible] piece had made those first two pieces easy. [illegible] had she continued practicing them, she [illegible] never have attained what she did in the diffi[illegible] third piece; on the contrary, she would have [illegible] into old habits, and losing interest by seeing [illegible] progress, she would have been careless in her practice.

In short, I foresaw that she could never learn those pieces well by continued practice on them. Now Della had three pieces which she could play perfectly and two of them had been perfected without wearisome practice. When Christmas came Della's playing was so evidently so superior to what it had been three months before, when she entered the school, that there were no criticisms to make. Mrs. Crane might have thought me a magician, to be able to make a girl play a piece perfectly without practicing, or she might have said to herself: "Times are not what they used to be when I was a girl." No matter what she thought, she gave up trying to solve the problem and she let me have my own way after that.

A LIVE LESSON HOUR.

C. W. FULLWOOD.

OFTEN pupils lose interest and become indifferent because the lesson hour is the same routine of exercises, studies, and pieces, with no story or cheerful suggestion from the teacher to vary the monotony. A trivial incident can often be utilized to rouse interest and renewed attention on the part of the pupil, and will lead up to fastening some truth.

One day while I was giving a lesson to a bright girl a rooster crowed beneath the window of the studio, and his roostership seemed to strike the key the pupil was playing. I called her attention to it, and she said:

"Oh yes, that is so. I must tell mamma about that when I get home."

This incident showed her the pleasure and importance of ear training, even in the homely surroundings of country life. And it also was an encouragement to me, for her remark showed me that the mother was in sympathy with the child in her musical study, and thus the parent was co-operating with me.

AN ASPIRING CHILD.

ALFRED H. BRENRATH

"I JUST want my girl to be able to play a little on the piano, so that when she goes out into society she will not be at a disadvantage with other girls. I don't want her to be a wall flower. I don't care any thing about exercises; they are dry, uninteresting, and take up a lot of time. She must have a whole lot of pieces. I want to have her finished, and a quarter or two of lessons is all she will need to take.

"I was at a concert the other night where a man played on the piano a Serenade by some one with a *ski* in his name—I can't pronounce such jargon stuff as composers' names, and never attempt it.

"Can you make her play that in a lesson or two? You know what I mean, 'Serenade by Mov—— row —something-or-other.'"

"Moszkowski, perhaps?"

"That's it. Can you! I like those classical composers' works, but not their names.

"There was something else, very pretty, too, by Jon Pang. It didn't have any name, but just an odd label like this: 'Opus 59.' My husband says it was dedicated to the composer's favorite cat. My husband understands music, having studied the banjo. Gracious! How I do talk! I haven't given you a chance to say a word. How about that 'Serenade'?"

"Well, I know nothing about your daughter's ability."

"Oh, she can play it now, by ear. Hilarity, play that piece."

Hilarity played—the air, ignoring the original harmonies, and substituting other original ones.

"There now, what do you say?"

"I say it can't be done."

"Why, what do you mean?"

"The piece can't be mastered in less than six months."

"Six months!—for one piece!"

"It will take her at least six months to play that piece."

"Oh, that's too slow. I couldn't think of letting her study for six months, anyway."

Then, perhaps she would rather not study at all.

"I should like to study about six years and I like exercises, and should love to know *how* to play," spoke up the little miss—a child of about twelve years—with some spirit.

"Your daughter ought to study music; a spirit like that in a girl should be encouraged."

"Six years is a very long time, child, but, would you practice industriously, work real hard at your music?"

"Yes, I would give anything to study music."

"Well, you appear to be in earnest, child; so I think we shall give you a trial."

Six years! Six years! muttered her maternal parent, and she has *already* studied three!

They departed and were never more heard from. Whether she is finishing on a six months schedule or remains unfinished I do not know.

WHITE, PINK, AND RED.

WILLIAM BENBOW

THIS bright little fellow of ten wore a red rose, and, while we were having a little trouble to get at the right gradation in a crescendo that was called for in one of his pieces, one of the petals dropped off and fell on one of the black keys. In an instant Ruskin's first law of color came to mind, "All good color is gradated. A blush rose (or better still, a blush itself) is the type of rightness in arrangement of pure hue." I took the petal and showed him what a deep red the middle presented, how it gradually lightened away into pink and tapered off into white just at the edge, and then I farther pointed out that there were no two spots in it that were gradated in just the same way. On the margin of his piece I wrote *p*, *mf* and *f* and asked him for the colors to match. He caught the idea at once and there it stands as a reminder and a help:

f = deep red.
mf = pink.
p = white.

Afterward he was much more patient and careful, and therefore successful.

WHY I WORKED

M. G.

EVERYONE who studied with him worked (Oh, how we worked!). We managed to do many things hitherto *considered* impossible. With him at the other piano, we thought our arms would break off from the amount of endurance necessary, yet they didn't. We were sure our fingers could never get hold of the keys quickly enough to keep up with him; but they did. We simply felt we must.

It was my lesson-day and the study was far from ready. When the studio-door was reached there came to mind many tales of the consequences when other girls had been similarly situated. But into that studio I went. We always played scales first *fortissimo* and *prestissimo*. To-day he said: "You remind me of a race-horse, you do better as you warm to your work."

That did not seem to help the study any. It wouldn't go, so I gave up expecting—I scarcely know what.

"Have you practiced as much as usual?" was quietly asked, and that was all.

"*Practiced*," I groaned, "yes, seven hours yesterday on that miserable study, when it showed such a strong determination not to be learned. I'm discouraged, the other girls don't have such hard times."

"Possibly not," was the cool response; "but then you have been doing almost twice as much as I usually give for a lesson. No need to feel badly because you have not been able to manage this time."

And to think how I had toiled all those months because I was ashamed to ask for shorter lessons!

Organ and Choir.

Edited by EVERETT E. TRUETTE.

THE PROPER SIZE OF CHURCH ORGANS.

THE *Concert-goer*, some time ago, printed an address on the above subject, which had just been delivered by Dr. Gerrit Smith. The address contains so much valuable information and so many useful suggestions relative to planning new organs that we reprint a large part of it for the benefit of readers of THE ETUDE.

The subject, as it stands, is rather ambiguous, but it is intended that, if possible, something should be said against the tendency to build those large, and in most cases absurd, mechanical organs, expending hundreds of dollars on action—multiplied registers—echo and solo organs, etc., etc.; to my mind, a church organ never need be an organ such as should be placed in Carnegie Hall or Albert Hall, but it should be grand in the sense of an instrument fitting the service of God, and should not necessarily contain the elements of concert-work. Of course, the argument against all this is that, if one has it, he need not use it; but if he has it not, then he may wish more than to use it, and of course cannot. That is a good argument. Nevertheless, 'white-elephant' organs are a thousand times more frequently abused than used.

My text proper, I am afraid, will meet with the same fate as that which befell one announced by the colored preacher. "My text," he said, "am divided into two parts; the first contains all those things which are in the text, and the second all those things which are not in the text. Passing over part one, I shall proceed to consider part two."

"ORGAN IS THE KING OF BEASTS."

There is no proper size for church organs, any more than there is a proper size for church steeples, or strawberries, or a man's hat. Perhaps what we wish to consider might read something like this: "What is the proper and proportionate size and arrangement of a proper organ chamber planned by proper architects, for a proper church organ, properly built by proper builders, under proper consultation with proper organists and proper church committees?" This question resembles, very much, one of those uninteresting and formidable contrapuntal riddles which were wont to be written by the old masters, and which could be read, just as well, upside down. I mean by this that our query will be equally well, if not better, elucidated by beginning at the bottom of the text, and asking the church committee, first, to make a statement as to the largest possible amount which shall probably be available for the organ fund—not necessarily at the present, but upon its final completion; because it is perfectly rational to make provision for enlarging the instrument at some future time. The next matter of importance would be to have a specification drawn up by a competent committee of organists, and submitted to the proper builders for suggestions, estimates, and measurements. The architect should then be consulted as to the importance of using every means in his power to give the due effect of the organ just and dignified prominence. In many instances, however, where it is a question of actual space at hand, or where the organ is a matter of secondary consideration, it is to be expected, and it invariably happens, that the instrumental effect is ruined while no fair compensation is received for the amount expended. Such public instances—which might be multiplied—are the organs in Carnegie and Mendelssohn Halls, in New York. The instruments themselves are unquestionably excellent and competent, but their position has stifled them.

In this connection we might truthfully paraphrase Sydney Smith's description of life, and apply it to church organs in general. "If you choose," he says, "to represent the various organ-chambers by holes in a table of different shapes, some circular, some square, some triangular, some oblong—and the organs by bits of wood of similar shapes, we shall generally find that the triangular organ has got into the square space, the oblong into the triangular, while the square organ has been squeezed into the round hole."

ORGANS BURIED ALIVE.

Then there is that large class of organs which have, so to speak, perished at child-birth and been buried alive by some undertaker of an architect, who seals them up in a wooden or stone sarcophagus, impervious enough to keep Rameses the Great speechless for years. How often have I longed to kick open these stubborn walls of wood or stone, and speak to the soul of the organ and let it speak to me!

I knew an ancient organ blower who always, when at his work, insisted on leaving open, even on cold days, the door of an adjoining room. I finally learned from him that he did this so as to procure a plentiful supply of wind for the bellows from outside, and nothing could convince him to the contrary. Now I am not sure but that his wisdom and intentions were better than that of the man who chokes the life out of a human instrument and shuts it up in a dark hole where it can neither speak nor breathe.

SPECIFICATIONS.

In taking up the subject of specifications of organs for church use there are more matters of importance than can be here mentioned in detail. Such matters should be referred to experienced organists, and not hastily decided by clerics or influential amateurs possessing but a superficial acquaintance with the subject. The question of the value of organs of moderate size is a valuable subject, and one which was fully and clearly treated in the columns of the *American Musician*, by several well-known organists. My own investigations enable me to say that a two-manual organ (with the number of pipes stated), containing from five to eight stops on each manual, and from one to three on the pedal—a type very commonly met with—may cost from $1000 to $2000, according to whether it is constructed of choice and substantial materials, by a builder of high class and artistic work, or by one whose only merit and chance of obtaining the order lies in the bait of apparent cheapness. In the former case, the pipes, sound boards, and other portions of the organ will probably survive many rebuildings and modernizings as time goes on—testifying to the sound and conscientious work bestowed upon them; the latter after proving a fruitful source of annoyance, will probably be swept away within ten years, being disposed of for a small sum to make room for an entirely new instrument.

THE MODERN ORGAN.

The modern organ is developing into a monster of possibilities and impossibilities. The question of sonority and purity of tone is lost sight of in the emulation of creating all kinds of effects—some no better than the old-fashioned organist knew how to produce. The touch is so light that a professional pianist would be embarrassed in even looking at it, and phenomenal effects may even be produced by dropping eyelashes upon the keys in chord formation, thus causing them to cipher, and to give the impression of an added manual.

They are better when played by symphonium, pianist, aeolian, or angelus or archangelus attachment, thus leaving the performer to attend solely to the arduous duty of arranging sub-super supra and per contra couplers and acrophonic combinations, which control more switches than there are employed in the Grand Union Stock Yards at Chicago.

Not feeling competent to do justice to these modern ideas, I am going to quote the opinion of one of our best-known musicians and authorities, Prof. Horatio W. Parker, in his recent address at the annual dinner of the American Guild of Organists, made the following remarks on this subject:

"Our modern organs are strange and marvelous machines. One needs the nerve and steadiness of a locomotive engineer to manage them. They have branched out in so many directions that the organist who is not gifted with a wonderful memory, some practical knowledge of electricity and the subtler branches of mechanical metaphysics is usually tempted to let them alone.

"Formerly there was tracker action, which we could all tinker and regulate more or less successfully with thumb and forefinger. Now we have new and strange devices. There are batteries and cells—and a switch as on a toilet table in the sixties.

"The electric organ is the least fearsome of these things. I call it the organ with the vermiform appendix.

"Then there is the organ with tubular (tuber of rubber?) intestines, lead pipe entrails, for which one is tempted to consult a plumber when things go askew.

"Then there is a new kind (made in Connecticut) which has a borborygmic foundation, based purely upon wind. It is little more than an enormous wind chest with pipes stuck into it like cloves into a boiled ham.

"Electric action makes all things possible, some of which I am sure ought to remain impossible. The ability to play another organ down cellar and out of doors from where one is sitting is a doubtful blessing. The rhythmical weakness which is radical in any organ is increased and multiplied by the distance between the keyboard and the wind chest. I am strongly inclined to say that no organ at all is better than one with a long action.

"Of course, long-drawn, soulful chords with no shape or sense, are perfectly possible at any distance, but the rhythmical snap or beat which makes music vital is physically impossible. If another organ is wanted in another place get another player or better still go without. Tracker action is old-fashioned, and cannot be very long or crooked, but the player sits approximately among his pipes. I do not say it is better than any other kind excepting in so far as it must be short and simple—two unquestionable advantages." Professor Parker may err on the conservative side, but I am convinced that there are many eminent men who agree with him.

To my mind, one of the best practical benefits of the electrical organ is that it gives the organist an occasional chance to move his console down the aisle away from the choir and thus to criticise himself and them when at a distance.

The first important requisite in a church organ is dignity and sonority of tone; nor can any possible number of mechanical accessories at display compensate for this loss. Our modern American churches are for the greater part, but meeting-houses ill-calculated to enhance the tonal quality and effect of an organ. How exceedingly necessary, then, does it become to consider the importance of obtaining real organ-tone and richness of quality, as opposed to meretricious effects of color.

LARGE ORGANS.

An organ is not necessarily effective because it is large and has cost considerable money. Neither need it be ineffective by reason of its small dimensions or lack of mechanical registers. Much will depend upon its position and the relation to its surroundings. I have seen large organs in small churches which were incredibly dumb and small organs in large churches which were really obstreperous. Then again to be effective for their purposes, the organ must have a preponderance of pure organ tone, i.e., diapasons, flutes, strings and reeds. When these exist in abundance the mixtures and variety stops may be introduced with effect.

The present choirmaster, standing as he does for a high class of music, will need to give considerable care to his playing in a proper and smooth interpretation of the work at hand, and it is doubtful to my mind whether he is greatly assisted thereto by the innumerable devices which are now coming into play.

Imagine a novice, even though an excellent performer, attempting to play a service upon the new organ in Worcester Cathedral, England. There are [illegible] great stops, 18 swell, 9 choir, 8 solo, and 12 pedal, [illegible] stops, it is true, but listen to the accessories:

Accessories to Great, 10.

[illegible] Oct. (light wind)

[illegible] Oct. (heavy wind)

[illegible] Oct. (sub)

[illegible] Oct. (unison) (double touch)

[illegible] Oct. (super)

[illegible] Oct. (sub), etc., etc.

[illegible] to these 10 there are 5 compound composition [illegible] for great stops and pedal stops and couplers and 2 compound composition keys for great couplers, making 17 items on this manual alone.

Accessories to Sw. are 12.

Accessories to Ch. are 16.

Accessories to Solo are 8.

Accessories to Pedal are 5,

[illegible] 10 composition keys controlling pedal stops and [illegible] making 15.

In addition to this, the composition pedals are 5 to [illegible] for p, f, ff, etc.

[illegible] in total, gives the unhappy victim a choice of [illegible] accessories or combination pedals, any one of which [illegible] be something startling, which he may not be [illegible] remedy in a day's study.

[illegible] seems but one thing wanting in such organs, [illegible] that is to revive the use of some old trick stops [illegible] stops cost money. For instance the Bar pipe [illegible] old reed of peculiar form; or the Musette, [illegible] the Glockenspiel, or the Serpent (a bad stop for [illegible] organists); or the Cymbelstern, a quaint device in old [illegible] organs whereby a gilt star attached to the [illegible] pipes was made to jingle, being set in motion [illegible] a current of air, and having its special draw stop. These would appeal to the average Music Committee.

[illegible] forgot to mention a new and valuable stop which [illegible] is now in vogue, the transposition switch, [illegible] of great service to many organists. I might add that in some organs the best stops are the dumb [illegible] with the exception, of course, of the pedal check, which always brings new courage to the life of a man [illegible] has lost the control of his lower limbs.

But finally, I presume I may say with perfect justice that the most valuable draw-stop in the whole [illegible] organist would be that which should [illegible] draw his salary. This, of course, should be electrically connected with the church treasurer and should be of high voltage.

The main points I desire to bring clearly are: First, that fanciful organs are not needed in churches, but rather organs of good sound tonal color and dignity and manageable withal. Second, that the utmost importance and consideration must be given to the location and architectural surroundings of every instrument. No two organs or churches can be treated in the same manner.

STYLE OF ORGAN PLAYING TO BE CHANGED.

I am beginning to feel that the whole style of organ playing is about to become changed. No one can deny that one's individual style is deeply affected by the kind of organ upon which one plays. The modern super-easy action invites and encourages a quicker tempo, a less positive rhythm, and a lack of repose, dignity, and accent. It tempts us to play Bach in a manner which is a cross between a modern brilliant French toccata and the overture to "William Tell." The theme is given out on the cor humana, and by means of an obliging and much-abused crescendo pedal is worked up, at the close, into a regular roof-garden climax. Virtuosity is here always at a premium, and one is made to feel, as Mr. Shelley remarked to me the other day, on listening to a candidate, that the aspirant has "technic to burn." I cannot deny, however, that these organs of delicate action serve to create a clean touch which even the accomplished pianist must admire.

The general tendency of the modern builder is to imitate orchestral effects, because he cannot successfully make pure organ-tone, or else because it is not wanted any more. The most predominating of these effects, and the one best imitated, is the strings. Naturally, when one gets ahold of a beautiful mass of string tone—rich, sonorous, alluring, I had almost said dangerous—one wants to play Wagner or Humperdinck rather than Bach or Handel or Merkel, and I fear this is leading us into a school of sentimentality, a school in which we are already too much inclined. This also is a school which breeds over-registration, a seething, lurid, restless change of stops which is calculated to make the public believe that the organist is a Briareus with 1000 arms, and a centipede with 100 feet.

Then there are trick organs, the hallucinations of some one organist, who has the builder design an instrument like Rosamund's bower, to which no one but himself can find the way. Such organs are apt to have the gallery organ, and the echo organ, and the chancel organ, and the clerestory organ, and the Sunday-school room organ, and the lecture-room organ, and the celestial organ, and the choir-room organ all connected, or rather disconnected, with one title and other appliances, so that the organist, in case he happens to get the wrong combination, is likely to shut off the entire speaking organ, and give up in despair and return to his study, where he can one time run playing without worry on a small Mason & Hamlin "Yachting" organ.

The organist is a long-suffering individual. He plays and has played for centuries, on instruments no two of which are alike in arrangement. It is the only instrument which occupies such an anomalous position; and I am happy to tell you that in the very near future it is to become the especial work of the American Guild of Organists to suggest to the builders—who are also amenable—a definite uniform arrangement of stops and other devices whereby a man may feel that when he sits down at an organ he is not talking to a complete and unresponsive stranger.

* * *

ORGAN CONCERTS AT THE PAN AMERICAN EXPOSITION.

THE following organists have been engaged by the music committee of the Pan American Exposition, at Buffalo, to give two or three organ-concerts each in the Temple of Music:

Messrs. N. H. Allen, of Hartford; Frederic Archer, of Pittsburgh; Joseph Arthur Bernier, of Quebec; William C. Carl, of New York; George E. Carter, of Delaware, Ohio; Seth C. Clark, of Buffalo; Robert A. H. Clarke, of Meriden, Conn.; Charles E. Clemens, of Cleveland; William B. Colson, of Cleveland; N. J. Corey, of Detroit; Samuel D. Cushing, of Toledo; Gaston M. Dethier, of New York; J. F. Donahoe, of Boston; W. H. Donley, of Indianapolis; Ferdinand Dunkley, of Asheville, N. C.; J. D. Dussault, of Montreal; Clarence Eddy, formerly of Chicago; William E. Fairclough, of Toronto; Louis Falk, of Chicago; Miss Mary Chappell Fisher, of Rochester, N. Y.; Messrs. Isaac V. Flagler, of Auburn, N. Y.; Ernest G. A. Frese, of Louisville; Charles Galloway, of St. Louis; C. P. Garratt, of Hamilton, Ontario; S. A. Gibson, of Baltimore; William J. Gomph, of Buffalo; William C. Hammond, of Holyoke, Mass.; Walter Heaton, of Reading, Pa.; Henry S. Hendy, of Buffalo; William H. Hewlett, of London, Ontario; Henry Houseley, of Denver; Hamlin H. Hunt, of Minneapolis; William S. Jarrett, of Buffalo; Harry B. Jepson, of New Haven; Albert D. Jordan, of Bradford, Ontario; B. J. Lang, of Boston; John P. Lawrence, of Washington; Miss Emily L. Maynard, of Gary, S. D.; Miss Mary F. McConnell, of Buffalo; Messrs. Russell K. Miller, of Philadelphia; Mr. Richard T. Percy, of New York; Mr. Thomas Radcliffe, of Salt Lake City; William Reed, of Quebec; Miss Ione B. Riddell, of Cincinnati; Messrs. F. W. Riesberg, of New York; Sumner Salter, of Ithaca, N. Y.; E. Russell Sanborn, of Boston; Miss Gertrude Sans-Souci, of St. Paul; Messrs. William C. Schwartz, of Philadelphia; Harry R. Shelley, of New York; Frank H. Simms, of New Orleans; Charles W. Smith, of Newark; Gerrit Smith, of New York; Miss Fanny M. Spencer, of New York; Messrs. Walter F. Stanley, of Brooklyn; Christian A. Stein, of Troy; Winthrop S. Sterling, of Cincinnati; H. J. Stewart, of San Francisco; Henry G. Thunder, of Philadelphia; James S. Tipton, of Albany; Everett E. Truette, of Boston; Abram R. Tyler, of Brooklyn; Harry L. Vibbard, of Syracuse; Henry B. Vincent, of Erie, Pa.; S. P. Warren, of New York; Andrew T. Webster, of Buffalo; Harrison M. Wild, of Chicago; Herve D. Wilkins, of Rochester; R. Huntington Woodman, of Brooklyn; Frances L. York, of Detroit, and Harry J. Zehm, of Harrisburg.

The organ, built by Emmons Howard, of Westfield, Mass., has four manuals and 63 speaking stops.

* * *

MIXTURES.

HORATIO W. PARKER, organist of Trinity Church, Boston, and Professor of Music at Yale College, has been granted a year's leave of absence, and will spend the time abroad. Dr. H. J. Stewart, organist of Trinity Church, San Francisco, will fill Mr. Parker's place at Trinity Church during the latter's absence.

* * *

A young lady sings in our choir
Whose hair is the color of phire;
But her charm is unique,
She has such a fair chique,
It is really a joy to be nhire.
—*The Organist and Choirmaster.*

* * *

Rheinberger's second organ concerto in G minor, opus 177—with accompaniment for strings, two horns, trumpets, and tympani—was performed by Dr. Philipp Wolfrum, at St. Peter's Church in Heidelberg, in the first week of June, at the opening concert of the Allgemeiner Deutscher Musikverein.

* * *

The "Messiah" was sung recently in Philadelphia, and one of the anthems rendered by the chorus had as its theme: "We have turned everyone to his own way." As anthems go this sounded somewhat as follows: "We have turned, turned, turned—we have turned, yea, we have—we have turned every one to his, to his own way—every one to his own way." The anthem involved several pages of music and every time the chorus sang "We have turned, turned, turned," they proceeded to turn over to the next page, and then burst out again with "We have turned, turned, turned!" A certain plain citizen, rather elderly, who sat well in the rear, not appreciating the delicate sentiment, was heard to mutter disgustedly: "Well, when you get through turnin' turnin', the pages, suppose you shut up about it."—*Ex.*

* * *

Vicar to organ blower. "Oh, Samuel—er—er—don't you think—er—you could manage hereafter to—er—blow the organ for the glory of God, and not for filthy lucre?"

Samuel. "Well, I don't know but I might blow the organ for the glory of God provided you will preach for Him on the same terms." (exit vicar.)—*The Organist and Choirmaster.*

Vocal Department

Conducted by H. W. Greene

[The following series of articles were read by the Editor of the Vocal Department of The Etude at the Annual Meeting of the New York State Music Teachers' Association at Glens Falls, N. Y., June 28th. They came in response to an invitation to make a three minute contribution on the subject of

"How Best Promote a Higher Average of Results Among Voice-teachers."

Their value lies, *first*, in the clear indication of a deep interest in the subject on the part of those who responded, and, *second*, in bringing to the front a few of the real needs of the hour. The editor is glad to state that, with a single exception all who were approached are here represented, that exception being Mr Edmund J. Meyer who was prevented at the last moment by pressure of duties. They appear alphabetically with an attempt at classification.—Vocal Ed.]

BY F. A. ABENS.

It is claimed that the musical profession has not the standing either socially or professionally that, for instance, the physician or the lawyer enjoys. With the exception of a few shining lights this is only too true. There are several reasons which singly and collectively, account for this deplorable state of affairs. One of these is the lamentable lack of thorough, sound, musical training. As everyone knows, there are more quacks in our profession, particularly in the vocal department, than in homeopathy, osteopathy and allopathy put together.

It has been suggested that a voice-teacher should not be permitted, legally, to practise any more than a physician, until he has thoroughly qualified himself before a State Board of Examiners. Legislation in this direction may be enacted sooner or later—the sooner the better; but until then we must look for other solutions of the problems confronting us.

Now, to again alluding to the physicians, I find that, far from antagonizing one another, they almost without exception are members of the medical association. This association has succeeded in establishing a code of professional ethics which code, as far as I have been able to observe, is scrupulously adhered to by all physicians of standing.

Another feature of this medical association (and the one upon which I wish to lay particular emphasis) is embodied in their monthly, annual, state, and national meetings. At these meetings experiences are exchanged, new discoveries are promulgated, and all interesting cases are discussed, certainly to the advantage of suffering humanity and the physicians themselves. As members of the vocal profession we ought to draw a lesson from the medical association. We ought to meet once a month each time in another studio which meetings should be conducted exactly as those of the medical association a very interesting feature of which could be the presentation of pupils in the various stages of development.

Should this suggestion meet with any response, you may put me down at once as one of the members of said association.

BY LILLIE D'ANGELO BERGH.

1 By a higher standard of teaching through State regulation of teachers by examinations under the control of the State Board of Regents.

2 By specialism. Teaching only that for which one is best qualified by natural endowment, and for which one has had thorough preparation.

3 A Code of Ethics in the musical profession.

It is an indisputable fact that the science of teaching the voice does not stand at present on as high a plane as the science of teaching the piano, because of the lack of a recognized standard. Well the past seventy-five years the conservatories of Europe and certain famous teachers here demanded that a higher standard should be set and maintained before they would indorse their pupils. Why can we not apply this same uniformity of purpose to the teaching of vocal art? It has been attained in Italy where a uniformity of standard for vocal art was maintained for a century and a half, during the days of the Italian singing masters, who taught the famous singers of the eighteenth and the first half of the nineteenth centuries, and who were all as links in one chain each successive singing master unfolding new possibilities and beauties in the human voice *in l'arte del canto*.

We are a nation of practical inventors, a nation that stands for higher standards of education; let us demand higher standard in the vocal art. Then would require examination by a board of specialists under the control of the State Board of Regents, not chosen among rival musicians, but from men known for their liberal general education and for their scholarly knowledge of music.

Let our profession demand the same skilled preparation insuring honesty in work, as does the medical profession. No man or woman should be allowed to teach without having passed a certain number of years in actual preparation, in acknowledged schools of voice training and the result of their studies should be passed upon by a qualified board of unprejudiced examiners. We would then find in the vocal profession the same ethics as in the medical, the same frank free spirit of open discussion of new thoughts, of new fields of labor for the benefit of all each man giving to his *confrères* any special discoveries which he has made. With one bound we would rise in the public estimation.

Through specialism each teacher will find himself respected because he will teach only that whereof he has a thorough knowledge. Through specialism we will gain harmony of action. We will be able honestly to send our pupils to those who can benefit them in points wherein we know that we are lacking. If our standard has been raised by State registration preventing teaching by ignorant persons, we will soon establish ethics in the musical profession similar to those observed in the medical profession. If we have State registration the standard of the entire profession will be higher. Those vocal teachers who are now inwardly conscious of their superficial preparation in spite of a tile tang of sham will come to the maturing sense that persistent self improvement is needed if they wish to keep abreast of their profession.

Let the outcome of these annual teachers' meetings be a "Teachers' League," to demand from the State that all vocal teachers should have studied a certain number of years before they are allowed to teach and that no one can train voices without a certificate to the effect that they have had legitimate preparation with recognized teachers and have passed a satisfactory examination before a State Board of Examiners.

To sum up, my friends, we will best promote a higher average of results among voice-teachers just as soon as we follow the example of all other liberal professions. This will surely come. Why not now? For advancement,—financial, worldly, artistic,—for all.

BY DUDLEY BUCK JR.

Impress upon the public mind that no one can impart to others what he has not thoroughly acquired himself. No man would attempt the study of engineering architecture, philosophy mathematics, or any other branch without first satisfying himself that his instructor was fully prepared, by long study, to teach it. Yet the mere fact that a teacher has a good natural voice himself, or even possesses some skill on the piano, is sufficient recommendation to many unthinking pupils to employ such a person to teach them the most difficult of all arts, viz. the proper use of the human voice.

Discrimination in the public, I believe, will be the greatest factor in enabling the true teacher of the voice to accomplish results.

I know of no profession where so many incompetents are to be found as in that of vocal instruction. The outcome can only result in lack of artistic ability. I know a number of people in the United States who were educated in Europe as instrumentalists, but who on their return to America, owing to lack of pupils in their own line, suddenly blossomed out as vocal teachers. What vocal result can be expected? They give pupils a goodly number of songs, arias, etc., much to the delectation of the candidates, but the foundation—viz.: the production of the voice—is left to take care of itself. A man may have all the natural attributes of an artist, but if his voice is not produced well he can never properly express his emotions, never mind how much he may feel them. Therefore I consider that it is to the foundation we must look if we expect ultimate results.

Of course, none of us ever reach the "heights of Parnassus" but it is a foregone conclusion that without a foundation we can raise ourselves but little toward those glorious heights.

BY HORACE P. DIBBLE.

My answer is: An educated and discriminating ear, this being the foundation upon which all other qualifications must be based, and without which all other qualifications are useless.

A teacher is largely in the hands of his pupils in the sense that he can only point out the way, and if we are to expect good results from our pupils we must be sure to point out the *right* way. We must have such a discriminating ear that when we hear a pupil sing we shall be able to judge as to whether that particular tone is the best of which that individual is capable, and if it is not the best we must know wherein he has erred, and we must be able to direct him that he may correct the error.

A vocal teacher may understand everything connected with interpretation, in all which that word implies, and yet be doing his pupils constant harm because, while he is perhaps helping them along the lines of accent, rhythm, stress, etc. he totally ignores the particular vocal quality which a pupil may possess, or possibly takes it for granted that this particular quality is the pupil's natural voice and the best of which he is capable.

This discriminating ear is not a question of difference of taste as to the kind of a voice the teacher may prefer. The element of taste or personal preference does not here enter at all. It is simply a question of fact as to whether the voice is correctly or incorrectly used.

Many teachers err in that they expect too much from their pupils. It is useless for us to think that all of our pupils will be great singers, and herein is where the teacher with a discriminating ear is able to judge. He cannot see the workings of the pupil's throat; and, if he could, it would avail him nothing. He can judge only by what he hears and he must not attempt to have the pupil produce a tone which is beyond his physical limitations. It is much better to teach the pupil to sing musically and endeavor to produce a pure and musical quality of tone and allow the power to be the result of a gradual physical development. thus those pupils who have possibilities of greatness will not have their chances spoiled by having ruined their voices in the effort to produce a big tone before they were physically capable of so doing.

This discriminating ear must not interfere with the natural quality of the pupil's voice, but must seek to enhance it. I am dealing here with the fundamental proposition that all tone-production must be easy, natural and devoid of strain. Taking this fundamental proposition for granted it then becomes purely a question of individual taste as to what kind of a [illegible] we prefer. For instance, we may hear two great [illegible] both of whom may have beautiful voices [illegible] find no fault because one differed from the [illegible] any more than we should criticise a rose because it is different from a violet; and so this discriminating ear must be able to take into account [illegible] tone-qualities which are peculiarly characteristic of the pupil but in doing so we must be [illegible] by the tone whether this particular [illegible] used so as to produce the very best tone [illegible] that voice is capable. This will not interfere [illegible] pupil's individuality, but will simply tend [illegible] the easy and natural production of tone which [illegible] enhance that individuality.

[illegible] have the courage of our convictions with [illegible] it will often cause a young teacher to lose [illegible] pupils whose vanity and conceit may [illegible] because the teacher could not admit [illegible] which they were so proud was any [illegible] and yet the discriminating ear and [illegible] correct tone-production will in the end [illegible] pupils and reputation.

BY DR. HENRY W. GILES.

[illegible] the subject allotted, "What will best [illegible] higher average of results among voice-[illegible] mention first, a realizing sense of [illegible] more thorough preparation on the [illegible] who would enter our ranks. Lacking [illegible] definite standard of proficiency, or system [illegible] and licensing the work of voice-teach[illegible] by many without previous preparation, [illegible] pretext, depending solely on the inborn [illegible] to furnish them with the requisite means [illegible] to begin their work of devastation. [illegible] would refer to the beneficent influence [illegible] general culture of mind and body. An [illegible] we might say that the same quali[illegible] in voice-teaching as to any other [illegible] courtesy, gentleness, kindness, un[illegible] consideration of others, are great helps. [illegible] they place a person in a condition [illegible] same as one of receptivity of the truth. [illegible] inquiry which falls to me any good [illegible] and by means of which many cling [illegible] exploded ideas of method, etc. This is the [illegible] so many teachers find their classes gradually [illegible] after three or four years teaching in the same [illegible]

[illegible] I say, fellow voice-teachers, disabuse your [illegible] the idea that Providence has selected you [illegible] only to discover the real and only correct [illegible] cultivating the voice and remember that [illegible] truth or principle that you now imagine to [illegible] whole thing" will be found later on to be [illegible] half truth, and that your neighbor over the [illegible] went through the same identical experience that [illegible] are now having ten years ago.

[illegible] I would say that I look for a glorious [illegible] for the profession of voice-teaching in America [illegible] that will place the American voice-teacher as [illegible] any other in the wide world.

BY JOHN C. GRIGGS.

[illegible] Thou god of little minds, and servant [illegible]

[illegible] strengthens that a proper balance [illegible] method and style is the rarest accomplishment with those who essay the difficult art of teaching singing.

By method I mean the amplifying and training of the resources of the voice as an instrument, at once perfecting the instrument and familiarizing its possessor with its resources; and by style I mean developing a musicianly use of those resources in interpretation.

And farther, interpretation includes more than imparting tradition, more than imposing the teacher's riper rendition of a composition on the pupil. It includes establishing certain canons of tradition universally applicable; it implies a habit of *classical rendition*. It is not enough to galvanize the pupil into a single finished performance through imitation, unless that imitation stakes for future spontaneous habit.

"*First perfect the voice though it takes ten years; then all things will be possible to the singer*," is one dictum, the other—"*I love the singer who sings from the heart,—the musicianly expression of a God given voice that knows no singing master's artificialities.*" Is there a proper balance between two such utterances? These two conflicting views were expressed in picturesque English by two singing masters somewhat as follows:

The one, a tone enthusiast, said: "I shall know a great artist, you say? Let me hear only one song in the church,—no, I shall hear *one tone*. I leave the church I tell you he *is great*, he is sublime, the world is by his feet!"

The second singing master, whom you all know, even if you do not recognize his words, said: "I will show you with my voice all the expressions from love and joy th rage and hate, because I *know* them, and I have no *voland*!"

The man who feels so secure in the efficiency of his own teaching as to claim that he can and does always harmonize these two divergent needs in every voice and personality he meets makes the crucial mistake of his career by such claim.

Did you, my reader ever voluntarily send to another teacher one of your own pupils because you felt you were failing of that pupil's best success?

Did you, my reader, ever greatly benefit a pupil who had come to you from another teacher and at the same time cordially recognize and commend the work of that other teacher?

Until you have honestly done these two things, retaining your self respect and a healthy self-confidence and enthusiasm but utterly casting aside the captious conceit so common in our profession, you have not reached the "higher average."

BY E. K. S. DEMETRIO.

Briefly: "Brains!" Less briefly: "The general adoption of high intellectual and artistic standards."

The chaotic conditions in which vocal teachers are compelled to labor have their root in the love of money. The demand for something individual by which to bring one's self into prominence has brought about a craze for new discoveries. Every discovery is expected to revolutionize the vocal art, and most of them have followers. Consequently no standard exists. Everyone upholds and fights for his specialty to the exclusion of everything else. Symmetrical development is impossible under these conditions. It is not suggested—nor would it be advisable—to adopt rules of vocal method so hard and fast as to leave no room for individuality of teacher or pupil. On the contrary, the discovery and development of individuality should be safeguarded by standards of artistic result and intellectual attainment.

I believe it is true—in this country at least—that singers are the most ignorant class of musicians. I do not mean that all singers are ignorant, but that as a class they have less knowledge of the laws, principles, and literature of music than would be required of instrumentalists.

To develop the voice, to read correctly and to render traditionally a prescribed repertory is about the limit of the singer's education. *To feel musically* is temperamental, a birthright. *To think musically* is educational. Teachers should so direct and encourage the development of the musical intellect that pupils shall interpret music with authority—not as mere automatons, repeating mechanically what their teachers have drilled into them.

No progress can be expected in the adoption of artistic standards while our success is measured solely by the dollar mark. Artistic success may require us to abandon the most catchy phrase in our advertise[illegible] [illegible] we may, perhaps, find a higher satisfaction [illegible] artistic achievement than in the piling up of wealth.

BY FRANK H. TUBBS.

The modern vocal teacher can be improved by impressing upon him "purpose in teaching." The teachers of past generations were generally men who needed to train singers to sing their operas or were managers who felt the need of getting better results from their singers. Porpora, Lamperti and Garcia are examples. Teachers who succeeded them were men and women who had no particular interest in the music but who essayed to prepare singers for concerts, the church, private musicales, and such opportunities. In a measure, these needs have passed or are passing. This is the day of education, and teachers now are training educators of the next generation. In our country vocal teachers are in demand, and the more prominent teachers have it as a purpose to give to young teachers method and ways by which they too can be effective teachers. Most of these young teachers train young people for school, choir, and some singing. With this *résumé* of the position of the profession to-day we can come back to the first advice and say: "Decide what you would have as your purpose, hammer on that and abide by your decision till you get results."

Teachers need to know more what to teach. The sneer at "method" has deterred many from having any definite method. Without definiteness and a positive manner of working results must ever be meager. Adopt a method the one which appeals to your intelligence and use it the best you can till you can find a better. A poor method is better than none.

Method can be divided into technical practice and singing. The greater of these is singing. Teachers forget that, and labor so long on technic that singing goes. The basis of technic is tone. The basis of singing is expression. Technic which gives tone is acquired very quickly by an intelligent pupil if the teacher knows a definite method and hammers it in with mental force. singing with expression is an art which is a life-study, because singing as an art is the expression of life itself. That art grows through the experiences of life, and, the deeper such experiences bore into the life, the greater and more broadly opens the art. Modern teaching will become greater and better as teachers know and use these facts. And how can one who does not think and who has himself had no deep experiences be a good teacher of technic, on the one hand, or of high art, on the other? Then how can teachers be made? By making them thinkers and by stirring their souls.

To greater extent than is generally supposed the mass of educated people is realizing that mind is the governing force of the universe and all art, as well as are the inventions and devices the causation and manifestation of mind. That which we can see as teachers is pure intellect. The study of the vocal teacher is to fit him to meet and deal with a public which now knows the power of mind must be in the direction of psychology and metaphysics. Physiology, machinery, and scientific voice-culture have been studied as causes. We now know that they are effects, and the cause is back of them in intellect, which is best understood through metaphysics: the science of mind.

BY J. HARRY WHEELER.

In order to gain better results in vocal culture, I am impressed that more knowledge is necessary relative to the voice, its capabilities, and development. I believe most voice-teachers are conscientious and painstaking and aim to do all possible to obtain good results, but in many instances fail because they do not *understand the art in which they are engaged*. Again, many pianists and organists presume to teach vocal culture; also many who sing undertake to do the same, with *no preparation in either case*. Because one plays the piano or organ or sings well is not the slightest ground for belief that he or she understands

the peculiarities of the human voice or how to place and develop it.

In all other arts and sciences, and even *trades* a regular course is required before one is considered competent to impart knowledge, or to accept employment. Then why not such a course for the culture of the voice, where so much is involved?

It is not too much to say that, in consequence of lack of knowledge respecting the vocal organs, and the development of the voice, annually thousands of voices are impaired or ruined, and hundreds die. This is all wrong, and is a terrible reflection upon the vocal profession. Surely something should be done to remedy this lamentable condition.

"What will best promote a higher average of results among voice-teachers?" The question is easily answered:

Preparation for the work before beginning to teach. How shall it be gained? One way would be to sit patiently in the studio of a reliable voice-teacher and learn how different voices are treated and developed; take special lessons in vocal methods, and learn how to educate voices. There are some music schools in which attention is given to this department. It seems to me there might be established Normal Institutes of Vocal Culture in the large cities and towns, to meet annually, and continue several days, conducted by a voice-teacher of repute, and of not less than fifteen years experience. In this institute everything essential in the culture of the voice should be made plain, by lectures, and vocally exemplified by male and female voices of adults and children. The teacher might be selected by a committee appointed by the president of the "State or national teachers' musical association."

It may be said that teachers have different methods; but it will be found that eminent voice-teachers all over the world place the voice nearly the same. It does not seem to me to be a difficult matter to devise a plan whereby better results might be obtained in the art of cultivating voices. It simply means, as in everything else pertaining to art, or science, *special study and preparation*.

BY F. W. WODELL.

FIRST, a higher average of culture among the great grandparents of the average vocal pupil of to-day.

Second, a higher average of culture, sincerity and earnestness of purpose among American vocal pupils.

Third, a higher average of ear training among the average American vocal teachers. It is by the tonal result that a vocal method is properly judged, and it is from the tonal result that the skilled teacher learns what the pupil is doing or failing to do in tone-production. The sensitive, trained ear of the skilful teacher recognizes the most minute variations in tone-quality, to hear the tone is to know what is being done by the singer with his instrument and to at once provide for a fault with the proper remedy. To the teacher who thumps the exercises upon the piano or sings with the pupil this doctrine will be as [illegible] to the American Indian.

Fourth, a higher average of realization of the [illegible] that either one sings—or he does something else; that the most fervid moving declamation is not necessarily singing; that the most artistic declaimers upon the stage are usually those who first learned how to sing. They learned first how to sustain, bend, shade and color tones and to sing with beauty of tone and fluency. Quality first, power next, the singing style, then the declamation.

BY THE VOCAL EDITOR.

FIRST, an agreement on a standard for vocal tone, and last, a graded system that is graded.

Between these might be mentioned a number of points concerning which it were well if the profession were in accord. The greatest need of our profession is unquestionably standards all along the line. We differ as to what is correct in respiration, and even those who agree either upon what is who or otherwise differ in their manner of imparting it. We differ in our ideals of tone-quality, and are fond of quoting "All roads lead to Rome" when we find how differently our fellow teachers arrive at results that we are compelled to admire; and we have no patience with those who produce that which is not our ideal, and are disgusted because they are equally impatient with us. We differ as to what we should wear, and how to wear it; what to eat, and when to eat it; what to drink and why we drink it. In fact, we differ in essentials and non-essentials, with equal energy and stupendosity, and the humorous side of the subject (it would be humorous if it were not pathetic) is that, the moment we stumble against a truism or a law that should be invariable, we open our eyes with astonishment that this thing has never been thought of before. In short, we are discoverers, we are pioneers, and we publish the fact to the world. The financial returns on this discovery, strange as it may appear, unfortunately depend more upon the attractiveness of our announcements than upon the value of the thing we have discovered.

Our impulse is strong to write a book. When one seems to have discovered a wonderful new something in the vocal field, he is itching to write a book. Time and money are all that is needed. If he is of much account as a teacher he hasn't the time, if he has an abundance of time you may be sure he hasn't the money. If by chance or inheritance he has both, time and money, we are sure to get the book. You all know the book. We have waded through one or two pages of dozens of them. They have been a great help to us in one way: they have strengthened one resolve never to write a book. I can almost plead guilty. I knew so many startling things about voice-culture once, that I felt sure were entirely original with me that I felt it my duty to give them to the world. Fortunately I didn't have the time, and now I assuredly have not the inclination.

My friends and co-workers, we need fewer books and better ones. The master mind who shall one day enter the field and bind our puny differences into a logical treatise covering the entire subject will do honor to the art. Such a work would answer my first demand for a standard for vocal tone. There can be but one absolutely perfect tone and while there may be various methods or modes of imparting that tone, some one of these models will be quicker, surer, and safer than the others. Our master mind will discern this, and assert the fact so convincingly and authoritatively that the profession will accept and adopt it as the standard.

My last requirement was a "graded system that was graded." If the most desirable thing is a correct tone-standard, the surest way to hasten its coming and adoption is by gradually bringing into use a system that can be said to be graded. I dare say it would make a sorry spectacle at the beginning, but there would be virtue even in a beginning. What could be more of a travesty than the attempts that have hitherto been made by the College of Musicians to place on honor mark upon vocalists who have appeared before them to be examined for that purpose. Their intentions were high and worthy, but their results singularly unfortunate, and why? Because, first, there was no standard that all respecting teachers would acknowledge, and, second, there had been no clearly defined advancement by grade, which is afforded in every other branch of effort culminating in an examination for standing. To illustrate how far we American teachers are from an agreement as to a progressive formula or grade, I need only to refer to one distinguished teacher, who openly avows that he requires but twelve weeks of daily lessons to impart his system. Another requires from three to four years. One uses vocalises throughout the course; another entirely ignores them. One depends upon scales to secure control and elasticity; another rarely hears the pupil sing a scale. One uses the vowel *ah* in all scale and solfeggio work; another *o* and *e*, and a third *i*, and yet another all the vowels.

Thus we exist, each independent of the rest, worthily striving for the advancement of our pupils, but all of us conscious at heart that it is a "go-as-you-please" race, with chance as a large factor in the summing up. I firmly believe that vocal work can and should be graded as distinctly as pianoforte work. What if one voice does require an *a* more than an *ah*. Include that provision in the grade. We treat weak fingers and strong fingers differently in pianoforte work; we can at least place purity of vowel in a grade by itself. It matters not whether all vowels are made pure by the use of *e*, *u*, or *ah*, so that purity [illegible] in the result. Why need we differ on the question of vocalises or scales? If we acknowledge that vocalises and scales were employed by men that knew as much, if not more, about the routine of tone-development than we know ourselves, the results of that routine being great singers, then we must acknowledge that the work is important, and it will find a place in a graded system and in the examinations based upon that system, and unbelievers and careless teachers will be compelled to teach them.

My friends, the graded system is a prime necessity in our vocal field, and I urge you to give the matter your serious attention. The Teachers' Association of the Empire State would do itself honor by taking the initiative in this work.

THE IMPORTANCE OF HEARING GOOD MUSIC

BY FRANCES C. ROBINSON

I WISH to draw attention (particularly the attention of parents) to the fact that hearing much good music is a very necessary and important thing for all children and youth who are studying music in the more ordinary way. We have quite a musical atmosphere here, in America, more than enough for all purposes regarding the proper influence (musically speaking) for the ordinary student.

Many parents do not realize the necessity of hearing good music. They engage, for their children, a teacher of pianoforte, or violin, or whatever instrument is decided upon, and expect that this side the matter if the teacher and pupil do their duty. The importance of the influence caused by hearing first-class artists is quite unthought of on their part. This is natural where parents themselves are not musicians, or perhaps have never been students of music.

When instruction in expression and phrasing begin it is then that teachers wish that their pupils could hear artists—especially great singers—interpret even the simplest of arias, that the pupils may observe the way in which the artist gives expression to her phrasing, that they may duly note how the artist, when she thinks it right and best, lingers tenderly and sweetly on certain tones, while at other times the music is sung forth with dramatic force and power.

Careful teachers, of course, illustrate all these points again and again by playing to their pupils, as well as by talking to them; but this is not enough. Students should frequently hear other good musicians besides their teachers.

Fashionable parents must no longer look upon the studying of music—the learning to play a little upon the pianoforte perhaps—as an accomplishment that their children must acquire more or less, just as they must learn to speak a little French or German, or to do "fancy work." Studying music, even a little and for the home-circle and friends only, is something more serious and much more important than many persons realize. Music rightly studied becomes a power for good in a pupil's life, and in due time enables him to put much that is good into the lives of others. He can give his family and friends pleasure and light enjoyment, but not that alone. That is not the final end to be desired, but that the artistic nature (or soul) of the student may be developed so that he can appeal by his performance of the best in music to the artistic nature of his hearers and stir and influence them as nothing but good music can.

The Violin

CONDUCTED BY GEORGE LEHMANN

THE APPOGIATURA AND THE ACCENT

A CORRESPONDENT from Toronto who, some time ago, requested my opinion as to the correctness or otherwise of giving grace-notes an accent has touched upon a question which has ruffled the tempers of many "scientific" musicians of the past century and the present day. This much-disputed question still remains unsettled so far as absolute agreement among players of the pianoforte is concerned; but among violinists there is on this point no misunderstanding, no fierce contention, no bitter controversy. In a word, all able violinists, who are at the same time well-trained musicians, instinctively shun the "scientific" aspects of this question, and, guided by musical instinct and a developed sense of musical beauty, give the principal note its natural accent, regardless of all that has been said and written concerning the just accent and time-value of grace notes.

Stripped of its mathematical perplexities and of all the wisely scientific deductions of a von Bülow, grace-notes, either single or double, must be regarded nowadays as ornamentation, pure and simple; and, as such, grace-notes cannot logically predominate or be made prominent without assuming a value and character wholly inconsistent with their nature and their design. It should always be remembered that the long appoggiatura has its own special place in the writings of the old masters, but that, so far as modern musical thought and writing are concerned, it is as truly obsolete as it is useless.

Whatever weight even the latter-day pianist may attach to the theorizings of von Bülow and similar-minded artists, the modern violinist steadfastly clings to the belief that ugliness is the only and inevitable result of giving the grace-note such accent and time-value as properly belong to the note which it precedes as an ornamentation. And from this position it would be found a difficult matter to dislodge any violinists. The grace-note, considered as an ornament (and rarely it must now be so considered), is transformed into an integral part of the harmony if it be treated in accordance with the "pious" views of those musicians who see, or fancy they see, in everything antiquated or obsolete, truth and purity in art.

The character and significance of the long appoggiatura in the works of the old masters is obvious to all trained musicians; and, so far as the present writer's knowledge is concerned, no serious attempt has ever been made to alter, either by means of notation or abbreviation, the old time custom. And, it should also be stated, modern violinists do not ignore an accent in connection with a grace-note when, for obvious musical reasons, the composer wishes to lay some stress on the ornamental note. The ordinary appoggiatura, however, is regarded by most violinists as an ornamentation whose performance should occupy scarcely appreciable time, and that practically, it must not lessen the time value of the principal note.

* * *

GRATUITOUS PLAYING

IN New York, or in any of our larger cities, for that matter, one of the most serious complaints against society at large is that it compels the professional musician to give his services gratuitously at social functions and so-called musicales. Every year the air is laden with the bitter lamentations of players and singers who naïvely declare that it is impossible for them to earn a living simply because they must either give their services gratuitously or confine their labors to teaching. They tell us, with absolute veracity, that they must either be content with no pecuniary recompense for the services which they render, or they are given no opportunity of gaining a "social footing" such as will enable them to become known to the community in which they live. They tell us, with the utmost truth and candor, that the wealthy Mrs. A—— and her distinguished friends the Mesdames B—— and C—— entertain their polite circle of friends at the poor musician's expense, that they command services whose commercial worth is many dollars, giving, in return, only vague promises of reward, and food and drink which may be procured at an insignificant expenditure.

All of which is quite true. But it is not the whole truth. Not that anything can be said in extenuation of these despicable methods by which many affluent, but conscienceless, women obtain much for nothing. But there is much, in the recital of his woes, which the musician fails to appreciate, much which he does not seem capable of understanding, much which he has not learned to view from the same stand point of the average business man. Let us regard this question fairly and squarely.

The writer is acquainted with a most estimable musician who, for many years past, has been a victim of the pernicious system of wheedling toil from honest men under base and false pretences. His long and unfortunate career as a veritable Tommy Tucker has resulted in bitter secret resentment against the many individuals who have taken advantage of his trusting and kind nature. But what he feels and thinks and understands he is careful not to impart to those who have deliberately robbed him of substantial dollars and, what is far worse, self respect. These are things which escape his lips only under exceptional provocation, and even then it is only a sympathetic brother-professional to whom he confides his woes.

The experiences of this musician may be summed up briefly as follows:

While struggling to obtain a foothold in the metropolis, he was easily convinced that the shortest and surest road to success leads from the rich man's door. He was smilingly "invited" to those social affairs which are gravely designated as functions, and so was ingly induced to donate his services on the principle that the indirect profit resulting from such donation would prove infinitely greater than direct and immediate recompense.

He groped about for a foothold among "the middle class" while continuing to charge in profit and loss his unremunerated work. Time passed and he prospered. The great "middle class" learned to esteem him; they placed their children under his care; they paid him adequately, ungrudgingly for his work; they rescued him from poverty and distress. His multi-millionaire "friends" continue to repay his skill with edibles and smiles, and when he meets their guests he is rewarded with a haughty recognition for the musical pleasures he has so often given them.

Alas! how many hearts are bleeding to-day from the very same wounds! How many honest, able, timid men submit to this execrable imposition! How many are being robbed of their daily bread, sapped of their very manhood!

"But where is the cure?" cry a thousand sufferers whose acute mental astigmatism has rendered them sorely helpless. The cure? Close at hand, you poor deluded musicians. Assert your dignity, your manhood. Demand recognition of your worth, just recompense for your labors, [illegible] and strengthen your characters, [illegible] dignity and refinement befitting the artist and gentleman. Here is the cure, here only. It rests entirely with yourselves whether you shall continue to suffer humiliation and have your work go unrewarded, or whether you shall be respected in accordance with your worth and recompensed in accordance with your labors.

* * *

EXERCISE IN PHRASING AND FINGERING

IN pursuance with my original plan to give practical help to all those who have meagre knowledge of the art of fingering and phrasing, I herewith present a brief melody which offers many opportunities for the display of musical judgment as well as skill in the selection of fingering and bowing.

My readers should bear in mind that they are not bound down to any cast iron rules. The tempo, the character, the groupings of the notes of every musical composition are always suggestive of appropriate fingering and phrasing. In fact, it may be said of some compositions that they "phrase themselves," so natural and flowing are their figures. But the element of individuality necessarily enters into such a question as phrasing, and thus it happens that a composition may be phrased differently by different musicians, yet be phrased equally well by each.

In the selection of fingering my readers should be chiefly influenced in their decisions by practical considerations of left hand technic, symmetry, and tone-beauty. It is not necessary constantly to change positions in order to produce beautiful effects. Indeed, too frequent change of position may prove utterly destructive of tone-balance. The nicest judgment is often required to settle the question of when a player should change position on the finger board in order to produce the musical effect desired by the composer.

My readers are requested to send their version of this melody to THE ETUDE not later than August 12. They should also retain a copy of their work for comparison with the melody as it will appear in its completed form in the September issue of THE ETUDE.

MELODY

* * *

WHEN TO GO ABROAD

All intelligent American musicians—and especially those who have received training in European schools—appreciate the musical advantages obtainable in the United States, and naturally applaud the wisdom of the few far-seeing students who remain in America to study under an accomplished artist instead of rushing across the Atlantic to some incompetent but well-advertised "professor." But at the same time the question arises, Is it not advisable, or even necessary, at some period of the American student's development, to seek in Europe certain advantages made imperative by prevailing conditions?

(Continued on page 300.)

Publisher's Notes

SPECIAL RENEWAL OFFER FOR AUGUST

To those of our subscribers who desire to renew their subscriptions during the current month no matter when they expire, and who will send us $1.50, we will send in addition to the twelve months ETUDE a copy of either of the two musical novels published by this house "Alcestis" and "The First Violin." Both are well known the most popular of all musical novels. In addition to plots of unvarying interest, they are conducive to higher musical study.

To those who would prefer a collection of music we will send for $1.60 a copy of "Tranquil Hours," a collection of quiet piano music suitable for Sabbath-day playing as well as for the drawing room, and the year's subscription to this journal.

* * *

We have in preparation a handsome edition of the two- and three- part "Inventions" of J. S. Bach. This work has been very carefully edited, revised, and fingered by Preston Ware Orem. Great care has been taken in the engraving each invention covering two pages, thus allowing the use of large-sized notes and generous spacing. Most minute attention has been given to the phrasing, fingering and marks of expression. A special feature is the writing out in full of the correct execution of the various ornaments in the body of the text, in small notes, accompanied by their proper sign thus rendering them easy of sight reading and execution. We are confident that this edition will easily surpass all others now in general use and will immediately become popular.

No better preparation exists for the "Well Tempered Clavichord" of Bach than these thirty inventions and their proper study and practice serves not only to develop the fingers and cultivate independence of the hand but also to induce an interest in musical form and contrapuntal construction, thereby cultivating the musical taste and appreciation. Our special price will close with this issue. Our advance price on one complete copy is 20 cents, and 15 cents each for the two parts separately. Cash must accompany order to secure these prices.

* * *

The extraordinary offer of eight books in July issue is now withdrawn, as stated the offer was for one month only.

* * *

The new work on "Choir and Chorus Conducting" by Mr. F. W. Wodell, of Boston, is one which every person who is interested in vocal music should have. It is not merely, as the title would seem to indicate, a book for leaders of choirs and conductors, but it is also a manual for singers, giving many valuable suggestions as to phrasing, accentuation, enunciation, breathing, interpretation, such points as bear directly upon the artistic rendering of music considered as solo. But in addition to this no choir leader or organist can afford to be without a book which gives suggestions as to the rendering of well-known works, on the balance of voices in the parts, male and female quartets, boy choirs, organization of choirs and choral societies, festivals and concerts, conducting, and lists of valuable literature on the subject.

We want to emphasize the point that this work is a practical one by a practical teacher of singing and a musician who has had distinguished success as a choir and chorus director.

We will make an exceedingly liberal advance offer on this book, one which will be good until the work is on the market. For 75 cents sent in advance of publication we will send the book to any address, postage paid. Any customers having an account in good standing may have the book charged, in which case postage will be extra.

THE ETUDE

Clarke's "Harmony" has been adopted by a number of schools and by private teachers as a text book. It is also used by a number of students as a work for self-instruction. We are pleased to announce in answer to letters of inquiry, that Dr. Clarke has prepared a "Key" to his "Harmony," which will be of the utmost value to all who are using the text book. Dr. Clarke has added a new feature in the "Key" in that many of the exercises are analyzed, and the reasons for using certain chords in preference to others are given. Often pupils are in doubt as to which one of several chords to use. Dr. Clarke's explanations greatly aid in this difficulty. No one who is studying harmony should be without this valuable aid. The work will be ready in a short time and meanwhile we will make a special offer to send the book post-paid to any address for 35 cents cash with the order. If the book is charged to any of our customers, postage will be extra.

* * *

The September number of The Etude will be a Woman's Number and devoted largely to a statement of the position of women in musical work of all kinds, what they are doing and in what lines they do the best work. It will be historical, critical, and withal thoroughly practical to the needs of name at the present day. The number will contain articles by a number of distinguished women among them Madame Marchesi, Madame Nordica, Madame Zeisler, Emma Thursby, Mrs. Carl Strakosch (née Kellogg), Amy Fay, Fanny Morris Smith, and Emilie Frances Bauer. We can promise our readers a rare treat in this number, which will have permanent value in the teacher's library. The material that will go into this number will be unique, and cannot be found in any other publication. Musical clubs should arrange to have copies for every member and make a special study of the articles contained in it.

* * *

In preparing for the coming season do not overlook our ruled chart paper. Make your own charts. We furnish this heavy rope Manila paper ruled on both sides in sheets 31 x 48 inches for 10 cents a single sheet or 60 cents a dozen.

It is possible to make the separate charts into a series by pasting or sewing the sheets together at the top and turning them over as they are used; the equal of the expensive chart sold with certain systems, and containing your own material.

* * *

In making your plans for starting your work for next season first send for our complete line of catalogues. You will find represented there the most modern works published in music. Our sheet music is especially prepared for educational uses.

"First Steps in Pianoforte Study" is a piano instructor embracing the latest ideas in the teaching of the rudiments of music to beginners.

The "Standard Graded Course of Studies," by Mathews, has been imitated by almost every large publisher in the country. We invite comparison.

Mason's "Touch and Technic" is comprised of technical studies, from the two-finger exercises to those for the finished artist. It has been termed "the only school of technic known to piano pedagogues," and is endorsed by such artists as Liszt, Rubinstein, Joseffy and Paderewski. It is used in almost every school in the country.

We also publish a "School of Reed Organ Playing" and a "School of Four-Hand Playing," collections of studies and study pieces, collections of piano compositions of almost every grade and for almost every necessary use, all published intelligently with the work of the student ever in mind, economy and practicability being first considered. If you have not an open account with Theodore Presser, the quickest mail-order supply house, open one now by sending reference. Our discounts are large, our terms liberal, our "On Sale" plan is conducted by careful and capable musicians, and is used not only by teachers and schools away from musical centres, but is found to be of practical benefit to teachers and schools in large cities, having a stock of music on hand being not only a great convenience but a great time-saver as well.

A postal card will start business relations between us. Our system as the whole is the most successful because we give particular attention down to the smallest detail and rates especially to the teachers' trade giving them many advantages (explained in our catalogue) not obtainable elsewhere and based on these three things: Quickness, Economy and Practicability.

* * *

We have a number of copies of a work of permanent value that we can offer our subscribers at a very low figure. The book is "Memoirs of an Artist." It is an autobiography of Gounod. The book is gotten up in a very artistic manner with gilt top. It also contains a handsome portrait of Gounod. The book is intensely interesting and contains a number of very amusing incidents. Besides all this it gives the inside life of an artist, which is very valuable to every music student and teacher.

This book we can sell to our subscribers for 50 cents post-paid. Send in your order this month as the stock is limited. There are only a few hundred copies of the work on hand. The book is worth double this value at wholesale.

* * *

The "First Steps in Pianoforte Study" is possibly one of the most popular works that we have issued for some time. It is a pianoforte instruction book up to date and exceedingly interesting in the material selected. As the new season opens, we ask the attention of our patrons to this work, and trust, if they have any beginners they will give it a trial.

* * *

This is the last month for the three months offer for The Etude for 25 cents. The three months can be selected from any of the summer months, from May to September inclusive.

The main object of this offer is a trial subscription and there are a great many people throughout the country whose interest can be kept alive by reading The Etude through the summer months.

HOME NOTES

Mr. Frederick N. Shackley, Allston, Mass., gave his closing pupils' recital June 27th. A number of pupils took part.

The Toledo Conservatory is as usual all summer. A musicale was held June 26th.

Mr. H. N. Wiley gave a concert at Amherst, Mass., July 2d, and a pupils' recital in June, at Sunderland.

Mr. F. C. Thelin gave two successful pupils' recitals last month at Lynchburg, Va.

Mr. Claude J. Nettleton will return to Tabor College, Iowa, as teacher of violin.

Miss Hattie Schroder, a 10-year-old pupil of Samuel Ppenger, of New York City, played with the Damrosch Orchestra at Willow Grove, July 17th.

Miss M. E. O. Pendell, of Worcester, Mass., closed a successful season with a recital, June 26th. Her class numbered fifty-four pupils.

Recitals were given before the summer class of W. S. B. Mathews by Miss Harriet Barnett, July 3d and 20th; by Miss Martha Cotton, July 5th, 12th and 17th; Miss Elizabeth Green, July 10th; Mrs. Lillian Clougher, July 18th; Miss Blanche Dingley, July 24th.

We have received copies of the *School Music Success*, published by W. S. Twichell, Paterson, N. J., devoted to public-school music.

Mr. J. M. Blose, of Waynesburg, Pa., will go to the Washington Seminary as teacher of history and theory of music, and head of the organ department.

The first concert of the newly-organized Oratorio Society of Sayre, Pa., Mr. F. A. Carr, was given June 28th. Miss Helen Tupper was the principal soloist.

The commencement concert and exercises of the Chicago Piano College, C. E. Watt, director, were held June 20th, in Kimball Hall.

The Euterpean Society of Keuka College, N. Y., D. D. Lach, conductor, gave Gaul's cantata, "Ruth," June 22d.

Mr. E. R. McGlashan's pupils gave a recital of American compositions in Schwankowsky Hall, Detroit, July 2d.

The pupils of Caroline Woods Howell gave the closing recital of their season's work, June 27th, in Memorial Hall, Worcester, Mass.

Professor Ives, of the University of Adelaide, South Australia, wrote a symphony in D-minor, which was performed during the visit of the Duke and Duchess of Cornwall.

Mr. Frederick A. Franklin, of Springfield, O., a contributor to The Etude, has accepted the position of Director of Music in the Fredericksburg College, Va.

The commencement exercises of the College of Music, Denver, Col., Mr. S. H. Blakeslee, director, were given June 5th. June 11th the Denver Choral Union, under Mr. Blakeslee's direction, gave "Elijah."

Mr. Frederick Maxson, of Philadelphia, concert organist, has had good success with his pupils' organ recitals. Over thirty of his pupils hold good church positions.

Special Notices

WANTED POSITION AS PIANO AND VOCAL teacher. Experienced graduate. Best references. Address "Instructor," care of Etude.

TEACHERS WHOM MRS. DARLINGTON IN[illegible] at her summer home will have an unusually good opportunity to learn what one teacher of "Kindergarten Music-Building" states from experience, namely, that "This wonderful System teaches how to supplement your materials from Nature."

LADY DESIRES POSITION IN A COLLEGE AS teacher of violin. Also teaches piano. Best references. L. E. K., care of Etude.

FOR SALE—A SECOND-HAND VIRGIL PRACTICE clavier in perfect condition at a sacrifice, also metronome with bell. E. J. Wightman, Grand Rapids, Mich., Box 394.

WANTED—A SECOND-HAND CLAVIER. MUST show no effect of wear or use. Address B. S., care of Etude.

A PARTNER WANTED IN A SUCCESSFUL KINdergarten piano method. Address Musical Art Publishing Company, 728 Fine Arts Building, Chicago, Ill.

A FINE CATALOGUE CONTAINING A COMPLETE modern piano method and many excellent teaching pieces for sale. Address M. A., The Etude.

"ROXALA" IS THE NAME OF A NEW PIECE OF music that has just been published by the E. T. Paull Music Company. It possesses all the characteristics of the oriental style of dance-music which is now the latest fad in instrumental music. Readers of The Etude who have not yet seen the full column ad. of the E. T. Paull Music Company in this issue should look it up, as special offers are made that cannot be obtained anywhere else and the offer includes the above named composition, "Roxala."

A YOUNG MAN, A THOROUGH MUSICIAN, wishes to locate in some good town in the South or Southwest as teacher of violin and other string instruments. Would engage with a conservatory or school. Also a lady, a good pianist, would take a class in piano and vocal instruction. Address L. S. S., Etude.

ORGAN STUDENTS—AN ENGLISH ORGANIST would like to meet a young man about 18 years of age wishing to study for the profession. Must be fairly advanced. Every opportunity to study. Good Two-Manual Tubular Pneumatic organ. Fine studio. Splendid climate. Good board. Voice, Piano, Organ and Harmony. Reference exchanged. Box 194, Cobourg, Ontario, Canada.

WANTED—A POSITION BY LADY OF EXPERIence who has taught piano, voice culture, solfeggio, musical theory, and directed chorus in girls' academy. Excellent references. Address J. H., care of Etude.

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WHAT IS SAID ABOUT THE ETUDE.

I feel more free to recommend The Etude, especially to teachers, than any other musical paper that I have ever known. It is full of reliable help for those who do not have the opportunities of city life and the concerts of the cities. I should never feel that I could even hold my own, placed as I am, if it were not for the constant stimulus of The Etude.—*Mrs. F. D. Archibald.*

We enjoy The Etude very much, and anxiously look for its coming every month. It is a great help to teacher and student, and very interesting to the lover of music.—*C. G. Hamner.*

I have been especially benefited by the Vocal Department in The Etude. As for the past three years we have had no special vocal teacher at the college, and I have had to combine that work with my piano teaching, and the articles have been of great help to me.—*Miss Ella M. Phillips.*

"FIRST STEPS IN PIANOFORTE STUDIES."

I am very well pleased with your "First Steps in Pianoforte-Study." It is by far the best work of its kind that I have yet seen, and I will find a great deal of use for it in my work.—*Estella M. Hillman.*

I find it very easy to interest pupils in your "First Steps in Pianoforte-Study"; the names to the pieces are interesting, the grading is easy, and the print good. I consider it one of the best methods of the day.—*Mrs. C. Boynton.*

I have examined a large number of methods containing the initial steps in pianoforte-study, and I do not hesitate to pronounce "First Steps in Pianoforte-Study" the best and most carefully graded little work of its kind to be obtained.—*Mrs. E. B. Orr.*

"FIRST STEPS IN MUSIC BIOGRAPHY," by Thomas Tapper.

The book is the best I have ever read on any subject of the sort. It is exceedingly interesting, and not only so, but instructive as well. I sincerely recommend the book to all lovers of musical literature.—*Charles N. Case.*

Tapper's "First Studies in Music Biography" is very fine. I am using it with my musical history class.—*Marie Nesbitt.*

I am very much pleased with Tapper's "First Studies in Music Biography." The new work will certainly be a great help to teachers in producing an interest in the lives of the great masters. This new book fills a place of its own in musical literature.—*F. J. Fuller.*

"FIRST YEAR IN THEORY," by O. R. Skinner.

"First Year in Theory" is entirely satisfactory and excellent for the purpose intended.—*Emma Kliebenstein.*

I have received "The First Year in Theory," by O. R. Skinner, and it is just what I need for my class. I cannot speak too strongly in its favor.—*Marion J. Woodford.*

"PARLOR AND SCHOOL MARCHES."

I have received "Parlor and School Marches" and am very pleased with it. It is an extremely good collection, and I can recommend it, thanking you for promptness, and for giving it at the special price.—*Mary A. Chipman.*

I have received "Parlor and School Marches" and have carefully played them through. It fully meets my expectations. There are pieces in it to meet every one's approval and which can be used for most any occasion on short notice.—*Victoria N. Pitch.*

I am highly pleased with "Parlor and School Marches," and think the book throughout is the best I have ever had in that grade.—*Mrs. A. W. Ferrell.*

LÖW'S "PRACTICAL SCHOOL OF FOUR-HAND PLAYING."

I am so well pleased with Book I of Löw's "Practical School of Four Hand Playing" that I order No. II at once.—*Clara Vreeland.*

I have received the work, "Practical Course in Four-Hand Playing," by Löw, and I feel that I could not teach without it. The duets are melodious, and they arouse much interest in my pupils.—*Miss E. Crook.*

"TEACHER AND PUPIL," by Löw.

I have received the work "Teacher and Pupil," by Löw and am very much pleased with the duets; they are of great benefit to young beginners. I shall recommend them whenever I have a chance to do so.—*Miss T. Gradier.*

"THE CHILDREN'S FRIEND," by Köhler.

I have received "The Children's Friend" by Köhler and I am greatly pleased with it. It will prove extremely interesting for young people.—*Louisa Parks.*

I have received "Children's Friend," by Köhler, and find it interesting for children. There is not only variety in the style of the studies and pieces, but they are progressive.—*Cora J. Fish.*

"SELECTED STUDIES FROM LOESCHHORN."

I have received "Selected Studies from Loeschhorn"—Volumes I and II—and am delighted with it. The studies are first-class in every respect, and will prove of great value to teachers and pupils.—*M. F. Murray.*

I have received Loeschhorn's "Selected Studies." Think them a great improvement on those studies which I have used largely for a number of years.—*Mrs. T. E. Sargent.*

MUSICAL CALENDAR

COMPILED BY WALDEMAR MALMENE.

August 1. Ignaz Anton Ladurner, pianist and teacher of Auber, born at Aldein, Tyrol, 1766.

August 2. Julius Schulhoff, pianist and composer, b. at Prague, 1825.

August 3. Wenzel Müller, prolific opera composer, died at Vienna, 1835. Frédéric Clay, composer, b. at Paris, 1840.

August 4. Gottfried Silbermann, famous organ builder and piano-manufacturer, d. at Dresden, 1753.

August 5. Ambroise Thomas, dramatic composer, b. at Metz, 1811.

August 6. Arthur Pougin, distinguished writer, critic, and composer, b. at Chateauroux, 1834. Henri Charles Litolff, distinguished pianist, composer, and publisher, d. at Paris, 1891.

August 7. Johann Christian Heinrich Rinck, famous organist, d. at Darmstadt, 1846. Karl Joseph Formes, distinguished bass singer, b. at Mühlheim, 1816.

August 8. Karl Heinrich Graun, composer, d. at Berlin, 1759. Thomas Koschat, composer of popular folk songs, b. at Viktring, 1845.

August 9. Nicolas Charles Bochsa, famous harp virtuoso, b. at Montmédy, 1789.

August 10. Carl Friedrich Weitzmann, composer and theorist, b. at Berlin, 1808. Alexander Glazounow, distinguished Russian composer, b. at St. Petersburg, 1865.

August 11. Halfdan Kjerulf, Norwegian composer, d. at Christiania, 1868.

August 12. Jean Louis Nicodé, gifted pianist and composer, b. at Jerczik, 1853.

August 13. Salomon Jadassohn, composer and theorist, b. at Breslau, 1831. William Thomas Best, distinguished organist, b. at Carlisle, England, 1826.

August 14. Alexander Winterberger, distinguished pianist, pupil of Liszt, b. at Weimar, 1834.

August 15. Johann Nepomuk Mälzel, inventor of metronome, b. at Ratisbon, 1772.

August 16. Heinrich Marschner, opera composer, b. at Zittau, 1795.

August 17. Pierre Leonard Leopold Benoit, eminent Flemish composer and man of letters, b. at Harlebeke, 1834.

August 18. Friedrich Wieck, father of Clara Schumann, b. at Pretzsch, 1785. Benjamin Godard, distinguished composer, b. at Paris, 1849.

August 19. Niccola Antonio Porpora, celebrated voice teacher, b. at Naples, 1686. Antonio Salieri, noted dramatic composer, b. at Legnago. Georg Goltermann, celebrated 'cellist and composer, b. at Hanover, 1824.

August 20. Jacopo Peri, composer, b. at Florence, 1561. Christine Nilsson, famous prima-donna, b. at Wexiö, Sweden, 1843.

August 21. Peter Joseph von Lindpaintner, opera composer, d. at Nonnenhorn, 1856.

August 22. Eduard Silas, noted Dutch pianist and composer, b. at Amsterdam, 1827. Alexander Campbell Mackenzie, prominent composer, b. at Edinburgh, 1847.

August 23. Moritz Moszkowski, piano virtuoso and composer, b. at Breslau, 1854.

August 24. Theodore Dubois, composer and director of Paris Conservatory, b. at Rosnay, 1837.

August 25. Nicola Jomelli, eminent opera composer, d. at Aversa, 1774.

August 26. Aloys Schmitt, pianist and famous teacher, b. at Erlenbach, 1788.

August 27. Josquin de Près, greatest of Netherland contrapuntists, d. at Condé, 1521.

August 28. Claude Goudimel, renowned church music composer, d. at Lyons, 1572. Walter Cecil Macfarren, composer and teacher, b. at London, 1826.

August 29. Emil Paur, noted conductor, b. at Czernowitz, 1855.

August 30. Adolf Friedrich Hesse, organ virtuoso, b. at Breslau, 1809. George Frederick Root, composer and voice-teacher, b. at Sheffield, Mass., 1820.

August 31. Hermann Ludwig Ferdinand Helmholtz, distinguished physiologist and physicist, b. at Potsdam, 1821.

A trip to Europe [illegible] made profitable to the American student. Two questions, however, and only two should influence the student who contemplates finishing abroad the work begun at home. (1) The exact purpose to be accomplished in going. (2) The proper time to make such a change.

Since it is claimed that we have resident artists under whose guidance it is possible for the student to attain artistic excellence, the question will naturally be asked: Wherein lies the profit of a European trip? Also, it will be asked, What are those conditions which defy the skill and experience of the American teacher?

The purpose to be accomplished by going to Berlin, for instance, should certainly not be that of increasing one's instrumental proficiency under the instruction of a resident German violinist. What the leading Berlin violinists are capable of imparting to an advanced player of the violin is never more, and often far less, than the pupil may learn from his gifted American instructor. But the atmosphere of Berlin is an essentially musical one, and it stimulates the student to higher achievement than does the musical atmosphere of New York. The true musical advantages of a residence in Berlin are the unusual opportunities which the Prussian capital offers of hearing the best music and the best European artists. Such an atmosphere is best calculated to ripen the students' gifts. Indeed it is indispensable to every embryo artist. But I wish to forcibly emphasize my meaning and to leave open no room for misconstruction: it is desirable that the advanced American student should *independently* pursue his studies in Berlin, profiting by what he sees and hears, maturing his individuality. If, after having received excellent training in the United States, he makes the mistake of undergoing *further* instruction in Berlin, his individuality will in all probability be crushed, and he will return to the United States a disappointment to the public and his friends.

When I say that a trip to Europe is made imperative by prevailing conditions, I mean that which every artist in the United States knows to his sorrow. I mean that there has been created here such an unnatural demand for performers who have had either real or fictitious success on the other side of the Atlantic, that practical good results from a residence in Europe and the acquiring of a European reputation.

The proper time to go abroad must be self-evident. But strange to relate, few students and fewer parents have rational ideas on this question. The time to remain at home is throughout the long period of earnest struggles to acquire instrumental mastery, and until the student has acquired that knowledge and ability which will enable him to dispense with further instruction. Then the time has arrived for him to go abroad. Then his chances of success are not of a doubtful nature, and he may reasonably hope to return to the United States a full fledged artist.

There is none so experienced and learned that he cannot gain by the experience and learning of his fellows. And even the most inexperienced and unlearned can widen and clear the knowledge of the most venerable sage, if by nothing else, at least by questions. There is nothing so educative as being asked questions. Questions often draw our attention to problems previously overlooked, shirked, or otherwise neglected by us, and not infrequently draw our attention to spots and fields of ignorance in us of which we had not been aware.—*Frederic Viecke.*

* * *

I believe that the greatest pleasure a pupil feels comes from the realization that the best results arise from his own action. The true teacher will strive to reach the fountain of that pleasure, by well-directed means, drawing at all times upon the resources of the pupil. No amount of singing to children will make them artistic; but when a child realizes that he may reproduce these songs, or that a page of notes placed before him may be rendered by his own efforts into a beautiful soul-satisfying combination of sounds, his delight is near perfection.—*Nellie Beach.*

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The Teachers' Round Table.

Conducted by PRESTON WARE OREM

It is the intention, as has been previously suggested, to make this column a medium for the free interchange of opinion and the discussion, under proper direction, of practical subjects connected with the teaching art.

This time of the year seems eminently suitable for the consideration of matters connected with the opening of the approaching teaching season. To this end a series of queries are offered to which categorical replies are solicited from teachers in the form of letters to the editor of this department.

1. What steps do you take in reorganizing your class for the coming season?
2. How do you secure the return of former pupils?
3. What means do you use for adding new pupils to your class?
4. How do you reawaken the interest of pupils after summer vacation?
5. Do you favor class or individual instruction?
6. What are your views as to pupils' recitals?

* * *

THE STUDY OF MUSIC BIOGRAPHY

I wonder if other teachers have had the same experience as I, namely: the seeming indifference of pupils to care to acquire any information about the composer of a piece or the epoch in which he lived? I have tried various methods to induce my pupils to cultivate the habit of feeling that no piece can be properly interpreted without a knowledge of the composer and the events which led to its composition, but I must confess that it has been difficult work. Too many students regard music as an amusement pure and simple, forgetting that it may mean something more in their lives if they will grasp its higher significance. It seems strange, but it is true that in no art is the history that inspired masterpieces so neglected as in music.

Sometimes I have adopted the plan of telling a pupil to write down a short sketch of the life of the composer he may be studying, a description of the piece, and the events that probably caused its composition, but even this is perfunctorily done. It is not satisfactory, though I have tried to adopt the method in vacation time when scholars are glad to turn to something besides the routine work. The fact is, some children seem to think music is mechanical, and the gray matter of their brains need not be disturbed in the endeavors to become a player. One hour of intelligent practice is worth many hours of mechanical work as any teacher will say, but, fellow teachers, do you not all have this trouble about getting the average pupil to study books and articles upon music?

It seems absolutely impossible to convince some pupils that it is necessary for the development of their chosen art to gain a deeper understanding of the lives of composers and broader appreciation of the art itself. In a studio a teacher can have a small musical library; she may even lend books to a student or urge their procurement at the city library, but why is it she rarely convinces her pupils that this is necessary? What would be the thought of a student of literature who gave no time to personal letters, biographies, and works that help to make clear the actions of great men? So in music, no one can truly interpret who does not understand the joys and sorrows of the composer, and has never learned to associate each piece with an epoch in that writer's life. But how get pupils to appreciate this?—*Katherine Louise Smith.*

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TEACHING THE DISTINCTION BETWEEN THE CLEFS.

A MOTHER came to me in regard to obtaining instruction for her daughter and made the explanation that notwithstanding the fact that her daughter had had piano lessons for three years, yet she could play nothing and took no interest whatever in her lessons, so, after making satisfactory arrangements for her to begin study under me, I set in to diagnose the case and found upon examination that, although the young lady had received previous instruction, yet it had been so meagre that it really amounted to nothing, and she would have been far better without it, for during the three years' study she had only endeavored to wade through pieces which were far beyond her understanding, as she could not intelligently discriminate the notes of the bass from the treble clef, and she had the two so terribly jumbled together that it was a mystery to me how she had ever gained any headway whatever from the midst of such a tangle.

To her own mind everything was perfectly clear; she knew her treble notes, and was confident of her bass clef notes as well right; yet her right hand would frequently be playing the notes of the treble clef as if they were written in the bass and vice versa. To me it was similar to a case of a German-American child I once met in my travels, who would invariably use that word in a sentence which came first and quickest to his mind, whether it happened to be in the German language or in the English tongue; consequently the sentence was neither in the one nor in the other, but a hybrid partaking of both languages, and only those persons who understand both could unravel the conglomeration and understand what was intended.

Of course, it was clearly a case of never having been taught to read music correctly, so I set to work accordingly and started her on compositions written solely in the treble clef, advising her to always read first the notes of the lower (left-hand) staff and then the upper (right-hand) to follow as secondary; at the same time I drilled her orally and most thoroughly at each lesson on the names and position of the different notes of the treble clef only, so that she was soon able readily to designate and give the location of each. She soon showed marked improvement, and manifested an unusual interest in her music, which was very gratifying to her parents. After about a month on this line I endeavored to introduce into her work the bass clef, but to my great consternation and sorrow found that I had made the attempt premature and she was again floundering at sea in the same old error of reading the treble as bass, or the bass as treble. It would not do to go over the same ground again, so in order to guide her safely, yet necessarily slow, from the shoals of error into which she had so unfortunately fallen, I gave her etudes in which one lesson devoted nearly all of the work to the right hand (or the treble clef) and the next to the left (or bass clef), compelling her to play and learn thoroughly the first with the right hand alone, ignoring the left entirely, and then the second in a similar manner with the right hand resting.

The result was far beyond my expectations, as she was soon able to discern the difference of the two clefs and to play them correctly and took a decided and permanent interest in her work.—*Eugene F. Marks.*

* * *

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Every teacher knows that some pupils require a "good scolding" now and then, but with others different tactics will be found more effective.

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